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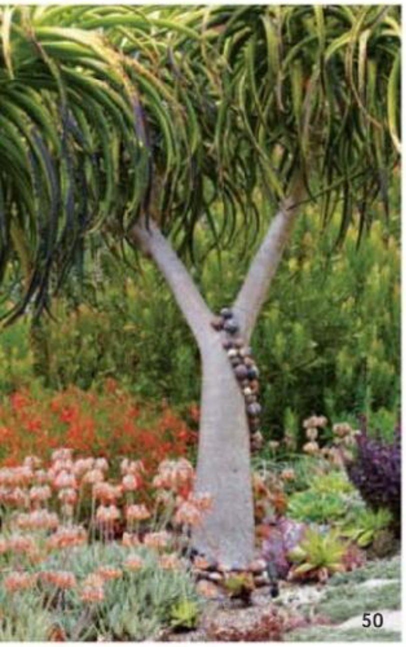

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ON THE COVER

Created by Daniel Richards of Plant Specialists, the fifth-floor terrace at the Kips Bay 2009 Decorator Show House in Manhattan is a prime example of the designer's trademark classic-meets-modern style. Story on page 13.
Photography by Steve Freihon for Plant Specialists

CLOCKWISE FROM LEFT: MARION BRENNER; SHAUN SULLIVAN; JON WHITTLE; DEBORAH WHITLAW LLEWELLYN

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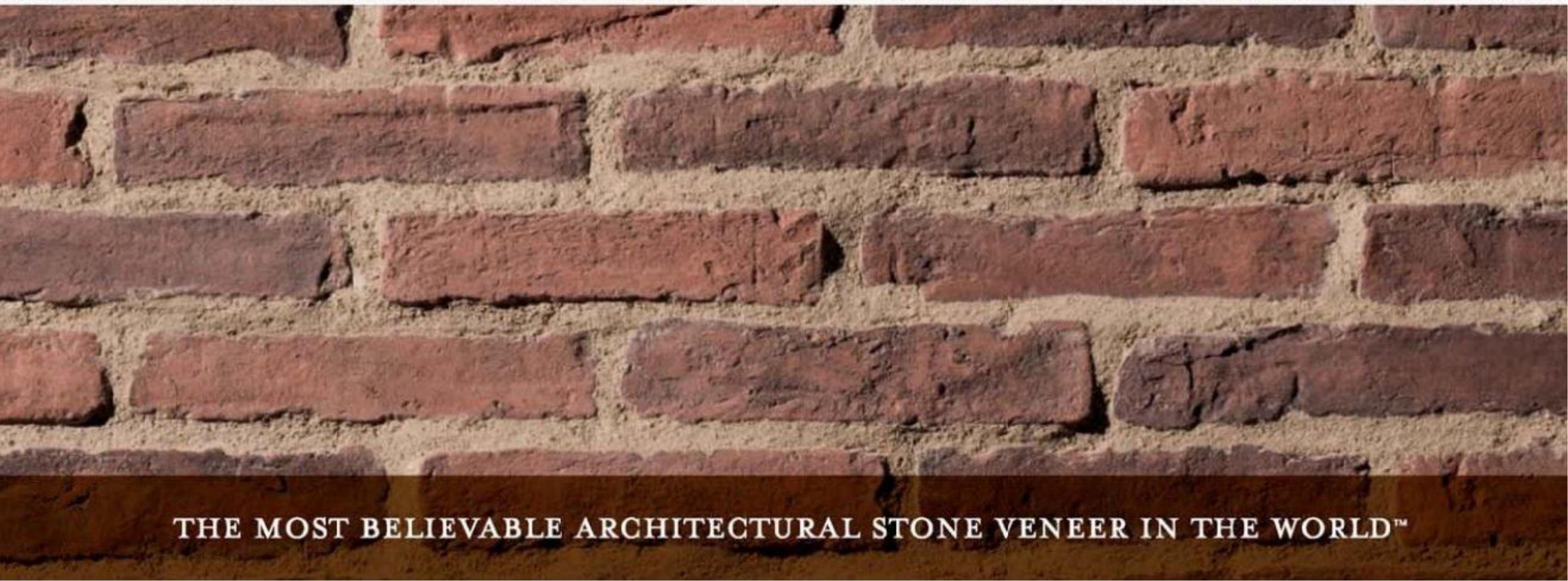

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from the editors

POOLIN' AROUND

THE ICONIC PALM BEACH photo of C.Z. Guest and her son wouldn't have half its impact if not for the elegant Grecian-style pool behind her. The pool — and every pool, really — is about rejuvenation and escape.

Even public pools like those in upstate Ulster County, New York, where I went swimming in the summer when I was in middle school, embody those same qualities. The chilly tingle on warm skin, the splashing, the floating — these are the instant luxuries that become lifetime memories, whether caught on film or not.

What happens in the pool is one thing. What happens beside it is another. Damaris Colhoun's Style column brings out the best for poolside living: the most comfortable loungers/daybeds to dry off on, a high-style umbrella for shade and pillows to cuddle up with.

This week as I tour gardens in Los Angeles, I am seeing pools as centerpieces in almost every garden. A pool takes up enough space that it easily becomes the most prominent element in a landscape, so design innovations in shape, surfaces and color are telling of the designer's talents — not to mention the client's adventurous spirit or lack thereof.

A "zero edge" pool designed by Jon Goldstein for the Blumenthal residence caught my attention yesterday. Filled with salt water, it requires no chlorine and is easier on the hair and skin. The pool is "green" in that its circulation motors use about half the electricity normally used with infinity pools, due to a custom hydraulic design; this circulates a tremendous amount of water using larger-size plumbing and properly placed returns.

Does that not sound sexy? Maybe this does: "I used the surge tank in a unique way to have water pour over the edge of the pool onto rough-faced, hand-hammered bluestone, creating a waterfall that makes a beautiful, relaxing sound," says Goldstein. Now that's a pool! See a full photo gallery of this space on our website at gardendesign.com/blumenthal.

It is only March as I write this, but I'm getting jazzed for summer. A few more months and I'll be diving into the blue.

Sarah Kinbar

SARAH KINBAR/EDITOR

MORE POOLS

p.58 On a Miami rooftop, a pool with a wide "lounging ledge" shimmers as the sun casts light on multicolored Bisazza glass tiles.

p.66 In Atlanta, this free-form-shaped swimming pool is lined with a high-quality, durable surfacing material — small natural-colored pebbles called Pebble Tec.

TOP TO BOTTOM: CHELSEA STICKEL; SLIM AARONS/GETTY IMAGES

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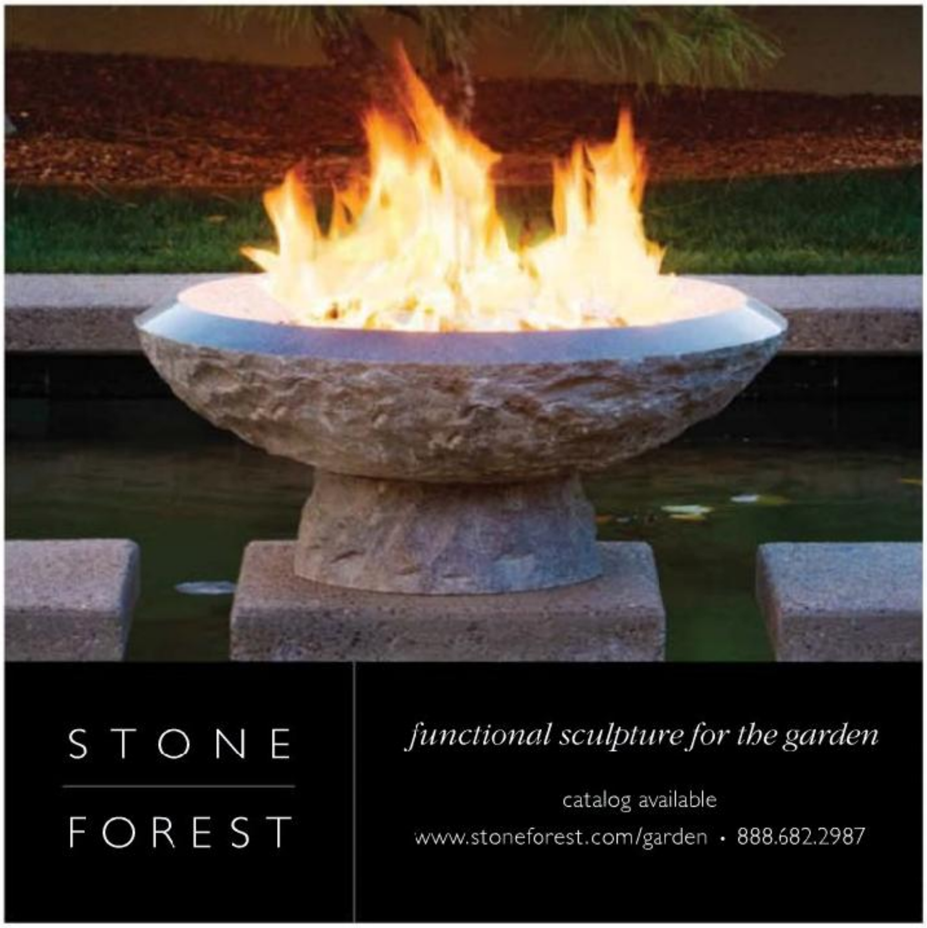

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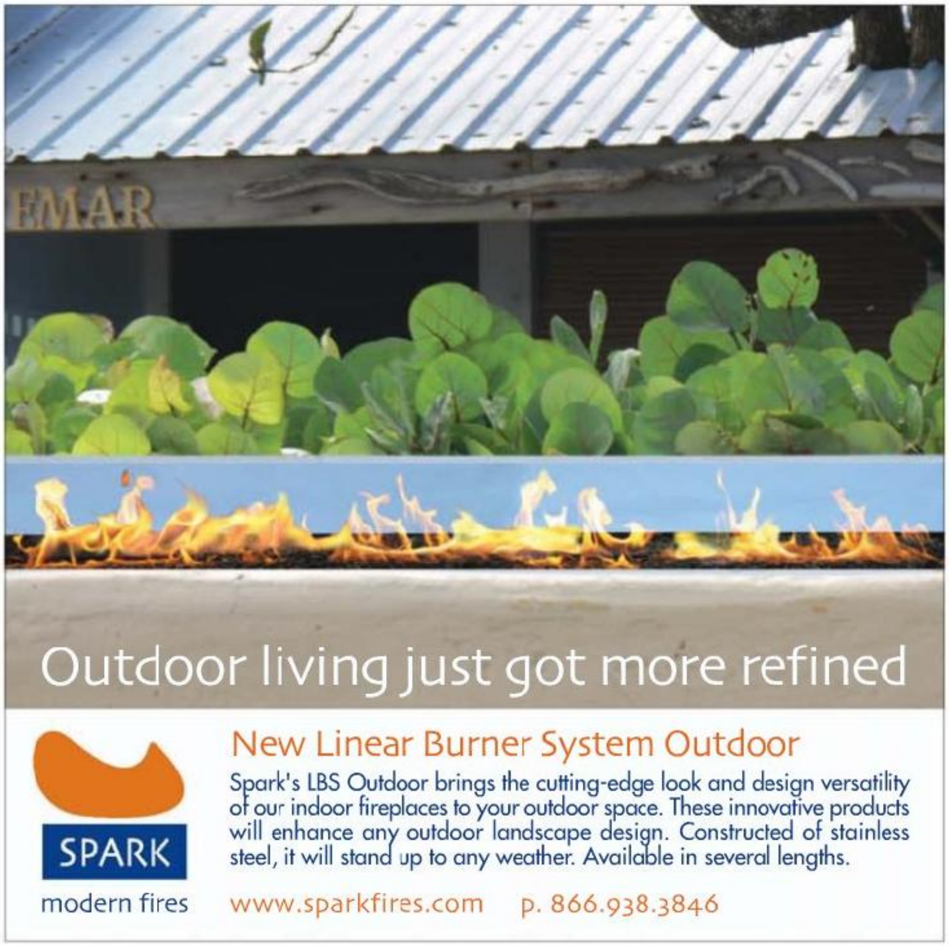

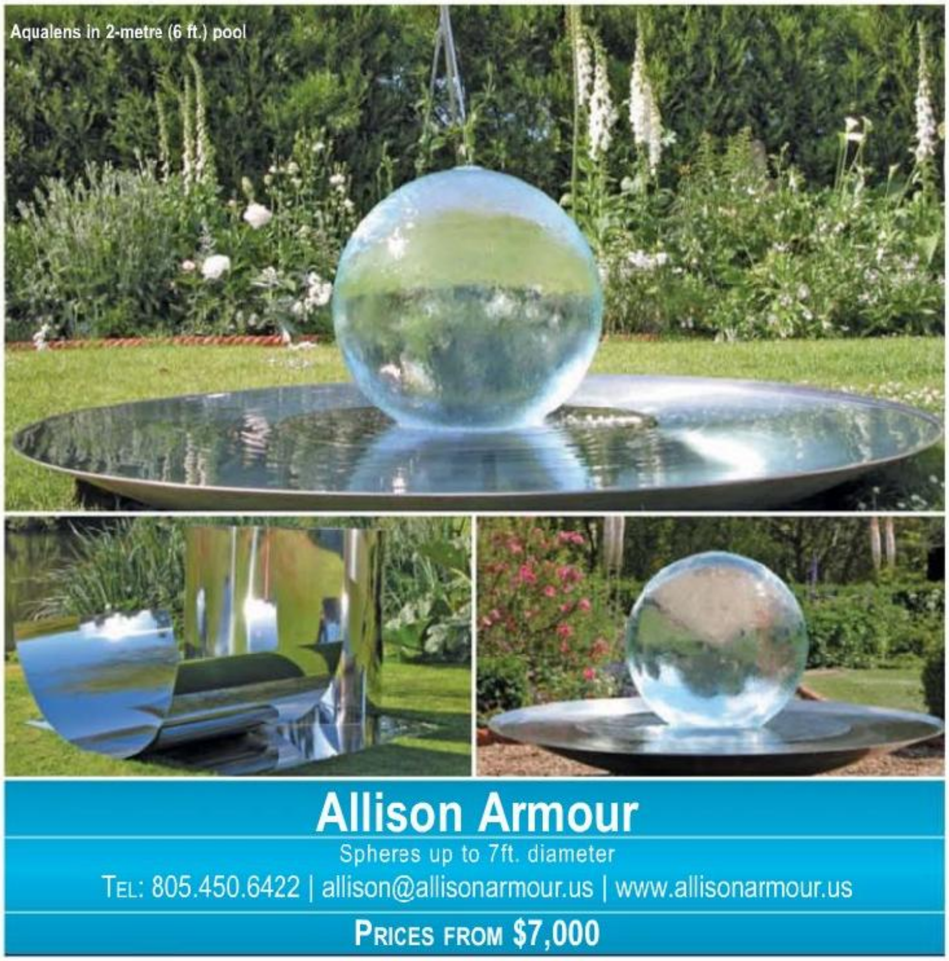

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SUMMER STYLE

We asked our contributors: What is your best summertime memory of swimming in a pool?

Jon Carloftis, *garden designer,* Fresh, p. 21: "Without a doubt, it was skinny-dipping in my friend's pool in high school on hot summer nights in Kentucky. Every sense was awakened, from the smell of freshly mowed grass to the sounds of tree frogs to the stars in the sky to the feel of the water on my skin and the taste of bourbon that we sneaked from her parents' stash."

Marion Brenner, *photographer,* Bohemian Rhapsody, p. 50: "Traveling in Italy with our 12-year-old son meant more than museums and churches; we promised him pools. At an elegant old pool in the hills above Florence, we lounged, swam and made lifelong British friends."

Michael Chiarello, *chef,* Garden Gourmet, p. 34: "I have a great memory of my daughter Margaux at age 3 or 4 climbing right up on the diving board and jumping directly into my waiting arms. Good thing I can dog paddle!"

Valerie Easton, *writer,* Landscape, p. 78: "The swim season is short in Seattle, so swimming pools are rare. But my second cousins had a pool in their backyard, and an invitation to come over and play in the water was the highlight of my summer."

TOP TO BOTTOM: HELEN NORMAN; CAITLIN ATKINSON; COURTESY MICHAEL CHIARELLO; JACQUELINE KOCH

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STEVE FREIHON/PLANT SPECIALISTS

model design

It was early April and more than 30 interior designers and decorative artists crammed to meet a seemingly impossible deadline: install a fully designed room or outdoor space at the classically designed mansion on 71st and Madison in just a week or so for the 2009 Kips Bay Decorator Show House in New York City, whose proceeds benefit the Kips Bay Boys & Girls Club. As it does every year, the show house site teemed with drills, hammers and stress. Having left their briefs behind, the designers were free to build the rooms of their dreams (budgets permitting).

As senior designer at Plant Specialists, the only landscape-design firm represented at Kips Bay, Daniel Richards oversaw the renovation of the top-floor terrace (his colleague, landscape designer Jacqueline Togneri, was assigned the conservatory on the ground

Above: Daniel Richards of Plant Specialists designed the terrace at Kips Bay Decorator Show House to feel like a living room, "but one you can see outside," he says. His credenza, shown on the far wall, adds to that look.

Above: The furnishings in the Plant Specialists designed conservatory are from McKinnon and Harris. **Right:** The terrace's resin furnishings from Belgian company Qui est Paul? make their U.S. debut at the show house and come in a wide range of colors.

floor). A huddle of contemporary plastic furniture by Qui est Paul? — a French line never before shown in the states — awaited direction as contractors scurried to and fro. Richards seemed calm. He'd done Kips Bay the past two years. Plant Specialists' president and co-owner, Philip Roche, chalks this unprecedented hat trick of invitations up to capability. "They need firms that have financial and personal resources since designers pay for everything out of pocket," Roche says. Plus, he adds, "We are one of the oldest and largest landscape design firms in the city."

Of course, Richards' flare for the experimental has helped the firm gain its favored footing. This year, his challenge was to transform the linear terrace into a sleek, contemporary space. Already the Versailles-like bones had been corrected: Trellised walls and ornate planters were concealed behind wood paneling, which Richards painted in a matte black and wrapped in continuous sheets of perforated steel — a background that would show off the furniture and lighting. By opening day, he had exaggerated the space, using tall, tapered rectangular vases that he filled with boxwoods, and glowing obelisk lights from Global Lighting. "I call it 'design, refine, repeat,'" Richards says. "The effect just becomes stronger and stronger." Topped with dramatically patterned pillows from Marimekko, the chairs and tables were arranged in cozy clusters.

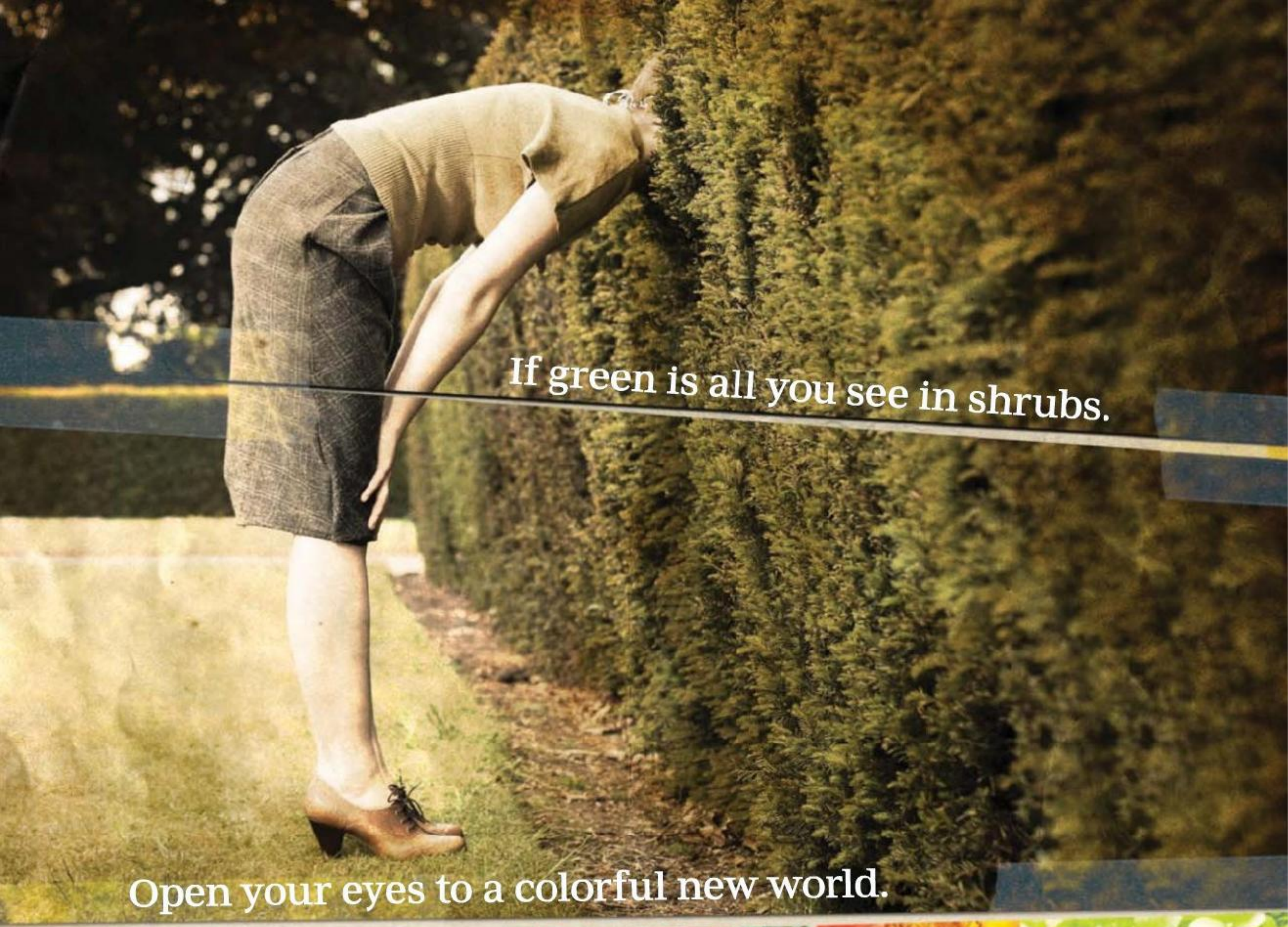
Downstairs, the two-story conservatory was more whimsical. Two towering Christmas palms had been craned in from the ballroom above, and the floor was covered with opalescent mosaic glass tiles from Sicis, which extended into the adjacent kitchen. Living-moss panels hung on the wall, and running across them — in what Richards termed a "flight of folly" — was a ribbon of butterflies made from painted feathers.

For Richards, a little folly was the right note to strike. "This will all be dismantled in a month. For us, show houses are a chance to experiment and to show people something they've never seen before." plantspecialists.com — Damaris Colhoun

DESIGNERS GET THEIR SHOW ON

- **Christopher Yates, Christopher Yates Design, Piedmont, California**
To complement the grand-entry stair of the Pacific Heights mansion — the site of the 2009 San Francisco Decorator Showcase — Christopher Yates installed stripes of ornamental grasses and grape compost in the front-yard garden. "I've always loved the gridlike patterns of agriculture when seen from above. I wanted to see these patterns intersect with the urban environment," Yates says. Yates hopes his installation, which requires little water, has inspired people. "I'd like to see people get in their front yards and interact with one another." christopheryatesdesign.com
- **Craig Bergmann, Craig Bergmann Landscape Design, Wilmette, Illinois**
The site for this year's Infant Welfare Society of Chicago's Lake Forest Showhouse & Gardens, held in the Chicago suburbs, was a Beaux Arts-era Landsdowne mansion built in 1911 and designed by Benjamin Marshall. Bergmann tackled the pool garden, whose structures were add-ons from the 1970s. To downplay the "drastic modernity," Bergmann added traditional touches: Two "boring" boxwood beds were reconfigured into elliptical shapes with X's running through them (inspired by a motif on the front door), and custom Versailles boxes — painted powder blue and black — were built for the deck and filled with bright-yellow agaves and rosemary. The final touch: Chippendale-style furniture from Brown Jordan's Calcutta II line. craigbergmann.com
- **CASSY Aoyagi, FormLA Landscaping, Tujunga, California**
Aoyagi is the co-owner of FormLA Landscaping, a sustainable landscape design, build and maintenance firm in Tujunga, California, that has created Earth-friendly "demonstrations" for the Pasadena Showcase House of Design since 2005. For this year's Showcase, located in an Italian Renaissance revival estate, Aoyagi converted an 8,000-square-foot "thirsty jungle" of ivy and ginger into a water-efficient terrace, complete with LED lighting, a low-flow irrigation system and a varied palate of low-water plants. For Aoyagi, the goal was for people to say, "This is beautiful and efficient, and I can see this in my yard." formlainc.com

STEVE FREIHON/PLANT SPECIALISTS (2)



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You know someone is excited about her product when she runs up to you as you're waiting in a parked rental car and hands you her "big new idea" through a lowered car-door window. That's how I first saw the Eclipse and Solis orchid pots: While in Los Angeles scouting gardens with Kimberlee Keswick and Paul Robbins, Keswick showed me the new line she designed for their firm, KeswickRobbins. Made of walnut and zebrano woods respectively, the Vessels, as they're called, have substantial weight and lustrous wood grain. "We were inspired by a request for a custom piece from one of our landscape clients who felt there was nothing out there that was at once classic and contemporary. So, the design process began," says Keswick. Eclipse (7 1/2" tall with an inside diameter of 5 1/2 "), $255; Solis (11" tall with an inside diameter of 4"), $285. 323-935-0888, keswickrobbins.com — Sarah Kinbar

Sculpture
OFF THE RACK

Looking for art to add to client projects, Los Angeles-based artist Jennifer Asher found a yawning gap between the Henry Moore bronzes in the Getty Center's sculpture garden and those grinning gnomes in your neighbor's backyard. So this UCLA-trained landscape designer teamed up with metal-bending partner Mario Lopez to create a series of limited-edition modern sculptures scaled and priced for the average garden. "The colorful ones are meant to be enjoyed from a distance, to pop the way you might use a flower with a distinct color," says Asher, "but the weathered-steel pieces are actually my favorites. They continually change colors as they oxidize; it gives them a suedelike quality people want to touch." Asher says her pieces are the ultimate in sustainability because "they require nothing but admiration." Prices range from $1,900 to $2,900 and can be custom-ordered to size. terrasculpture.com — Lisa Cregan

LEFT TO RIGHT: CHELSEA STICKEL; ADAM GROSSMAN/GOOD DOG MEDIA; RIGHT PAGE: HENRY FECHTMAN

Flower & Garden Shows

SUSTAINABLE BEAUTY

Garden shows across the country are striving to elevate an eco-conscious approach to design that never compromises on style.

At Seattle's Northwest Flower & Garden Show last February, New York designer Rebecca Cole's showcase rooftop garden, Sky's the Limit, embodied that theme. Says Cole: "My mission was to take the green movement and all those products and innovative, cool things happening in building, and put them in the context of beauty and design. I tried to push the envelope but be completely realistic."

Cole's green grids — a varied pattern of cement pavers and cleverly planted sedum floor squares — joined living walls and artwork made of grasses, sedums and mosses. The combinations were creative and design-centered, bringing "wow" forward while making sustainability appear to be secondary. In Cole's creation, gorgeous bowls made from recycled hubcaps, cement furniture and rusted pots showed a variety of applications for repurposed and eco-conscious materials. Cole placed solar panels and a planted green roof atop a penthouse structure, which worked in harmony with the birch trees, bamboo and the living spaces of the main roof garden.

Stylized green is catching on. At the Southeastern Horticultural Society's Southeastern Flower Show in Atlanta last winter, designers showcased how to create water-conscious designs and edible gardens in EcoBright, an area of the expo dedicated purely to green design. Exhibitors at the Philadelphia Flower Show this past March also caught the wise-watering/conservation wave by designing showcase gardens using natives and creating a replica of a well-known downtown building and its new green roof showing how the roof was constructed and how green initiatives can improve the urban environment. And this fall's Late Show Gardens in Sonoma, California, will teach "fabulous design for this century" that is both sustainable and water smart.

All beautifully green, indeed. — Tim Newcomb

See more images of Cole's showcase garden at gardendesign.com/photos

Cutting Edge

BRINGING THE OUTDOORS IN

Working as a maître d' at Thomas Keller's French Laundry in Yountville, California, Clover Chadwick's interest in floral design took root. Inspired by Keller's intense focus in procuring the best herbs and ingredients, along with periodic vineyard visits to witness viticulture — the cultivation of grapevines — her enthusiasm flourished. A few years later, living in Los Angeles, she realized many local eateries neglected to consider floral design as a form of interior design, so she set out to help them and began creating flower arrangements for their tables. Today at Dandelion Ranch — her studio based in a barn in Los Angeles — Chadwick designs for weddings, events and L.A. hot spots including Cafe Pinot, BLD, Sona and Lucques.

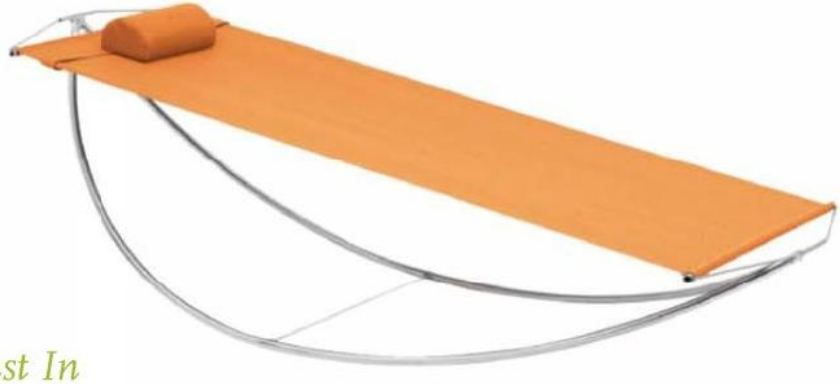
Her process begins by selecting a container. "It's like the shoes in the outfit — it totally changes the look of the arrangement," says Chadwick. Returning flora back to a naturelike state is her mantra. She consults the natural growth direction of each piece before building a "nest" for the flowers. "If they have a natural line, those are the ones coming out and spilling. I want the arrangements to be like nature — they reach up for the sun, and they spill down when they get old and heavy." Here, dahlias, ranunculus, eucalyptus seedpods, blue thistle and chrysanthemums are incorporated into this summer arrangement. The outside is brought indoors, just the way it should be. dandelionranch.com — Kristine Hansen

LEFT PAGE: HENRY FECHTMAN; RIGHT PAGE, CLOCKWISE FROM TOP LEFT: EVA HEYD; COURTESY ROYAL BOTANIA; JON WHITTLE

Art

LIVING JEWEL BOX

The beauty of her Living Necklaces, says landscape designer and sculptor Paula Hayes, "is that the wearer shows she can extend herself, to nurture something that's alive, and live together with nature." Handmade from glittering stainless steel and silk threads, Hayes' Living Necklaces consist of small crocheted baskets that hold tiny epiphytes, or air plants, *Tillandsia ionantha*, which can thrive without soil. The necklace materials are soft but durable and can safely be dunked, plants and all, for a little watering. The Manhattan-based designer keeps a nursery of the tiny bromeliads at her studio and swaps them in and out of her necklaces depending on her mood, "I keep them in a basket out in the sunlight. It's so much nicer than having a jewelry box." Available with one to three baskets; prices start at $1,000. A new version with looser crocheted baskets has just debuted, priced from $100-$200. paulahayes.com — L.C.



Just In

CHIC SLING

Lazing back on fabric slung between two trees and idly swinging in time with the breeze is a warm-weather idyll. But while the hammock is a universal symbol of back-to-basics tranquility, its reality can be more taxing than relaxing. The contraptions usually require handyman skills to install and gymnastic skills to use. Then, after being strung out through a few months of harsh elements, a hammock tends to look, well, strung out. Along rocks the easy-does-it EZ lounger from Belgian outdoor furniture maker Royal Botania. Designed by Zaki Molgaard and Bo Larssen, inspired by the sleek 1930s Italian style and yet ripe as a tangerine slice, the autonomous hammock has a sling of fade-resistant Batyline, a hardy woven polyester fiber that is also EZ-available in cappuccino, black and turquoise (shown in orange, headrest is included). The base is electro-polished stainless steel and folds for neat storage. $1,429. royalbotania.com — Lauren Grymes

Swatch Watch

PAINTERLY REPOSE

Bring the French countryside to your garden without planting a thing. A line of seven patterns and 37 colorways has been reproduced from the archives of fabric designer Madame Paule Marrot (1902-1987) and exclusively licensed to DelGreco Textiles, a new spinoff of the venerable outdoor-furniture company. Madame Marrot was the quintessential French textile artist and a leading contributor to midcentury modern design, producing more than 320 designs for fabrics and linens during a span of 40 years. Says Laurie Korobkin, president and owner of DelGreco Textiles, "Many of her designs were inspired by the gardens that she frequented throughout her life." Korobkin styled Marrot's original designs in a weather-resistant 100 percent acrylic to meet today's requirements for casual outdoor/indoor living. See the entire collection online. To the trade. 866-485-4080, delgrecotextiles.com — Megan Padilla

Clockwise from top left: With more than 14,000 acres of botanic tranquility, Bernheim Arboreteum and Research Forest is an idyllic outing to recharge your soul; Jon Carloftis designed this terrace off the penthouse at 21c Museum Hotel in the heart of Louisville; each piece of Louisville Stoneware is made from clay deposits found in western Indiana and handcrafted in the company's workshop. Pictured is the Lion Head Roman Bowl with base.

CLOCKWISE FROM TOP LEFT: ADAM JONES/PHOTOLIBRARY; THOMAS HART SHELBY; COURTESY LOUISVILLE STONEWARE

Secret Gardens

WHEN IN LOUISVILLE

When the glitterati set out for Louisville, Kentucky, from New York, Los Angeles or anywhere else, I am sure it isn't just the Derby that lures them. Simultaneously progressive and grounded, this city offers every good thing for discriminating pleasure and beauty seekers. Invited for a visit by my friend, the Kentucky native and garden designer Jon Carloftis, I discovered modern gardens and shops, wonderful parks and a sustainable urban agriculture movement to rival the big cities. Here's one urban girl who can't get enough of the New South. — Sarah Kinbar

BOTANIC ENCLAVES It's not all they do, but city shapers and hotel owners Laura Lee Brown and Steve Wilson had a vision for the future when they transformed five buildings, including a former bank and saddlery, into the chic **21c Museum Hotel**, built, in part, to exhibit their modern-art collection. On its roof grow vegetables and herbs for their restaurant, Proof on Main, and among the potted blossoms you'll find comfortable seating (rooftop garden and restaurant patio landscape design is by Jon Carloftis) with great city views (21cmuseumhotel.com). A short drive away in Crestwood, **Yew Dell Gardens** (yewdellgardens.org) is home to the historic woody plant collection of the late plantsman Theodore Klein.

PARK PLACE Once a collection of scrap-metal yards, **Waterfront Park** (louisvillewaterfront.com)—developed by the Waterfront Development Corporation over the past 20 years — is now the heart of the city. Head for the Great Lawn, a playing field for picnickers, kids, free concerts and festivals. Locals I met are especially proud of the butterfly garden just outside the **Bernheim Arboretum and Research Forest** (bernheim.org) education center, but there is so much more to whisky distiller Isaac Bernheim's gift to the state of Kentucky. The 14,000 acres of parkland include nature trails, a garden pavilion, outdoor sculpture, a canopy walk and a lakeside "Quiet Garden."

A PERFECT SATURDAY Find cool garden furnishings and accessories at **Digs Home & Garden** (502-893-3447) in Chenoweth Square. My favorite discovery there: a Kentucky bluegrass-scented candle. More rustic garden décor is to be found at the nearly two-century-old **Louisville Stoneware** (louisvillestoneware.com). The Fleur De Lis Bell Luminary and the black flowerpots in all forms are worth ordering online. I also got a sneak peek of a vintage French flowerpot soon to be reproduced. Ivor Chodkowski helps get locally grown foods from small farms to restaurants and stores in town. Get even closer to the source when stopping by his stand at the **Bardstown Road Farmers' Market** (bardstownroadfarmersmarket.com) in the Highlands on Saturday morning for a farm-grown breakfast. From as far back as the 1890s, farmers used to come with their produce and sell it at the Haymarket area, a part of Louisville's downtown. Some things never change.

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CLOUD NINE

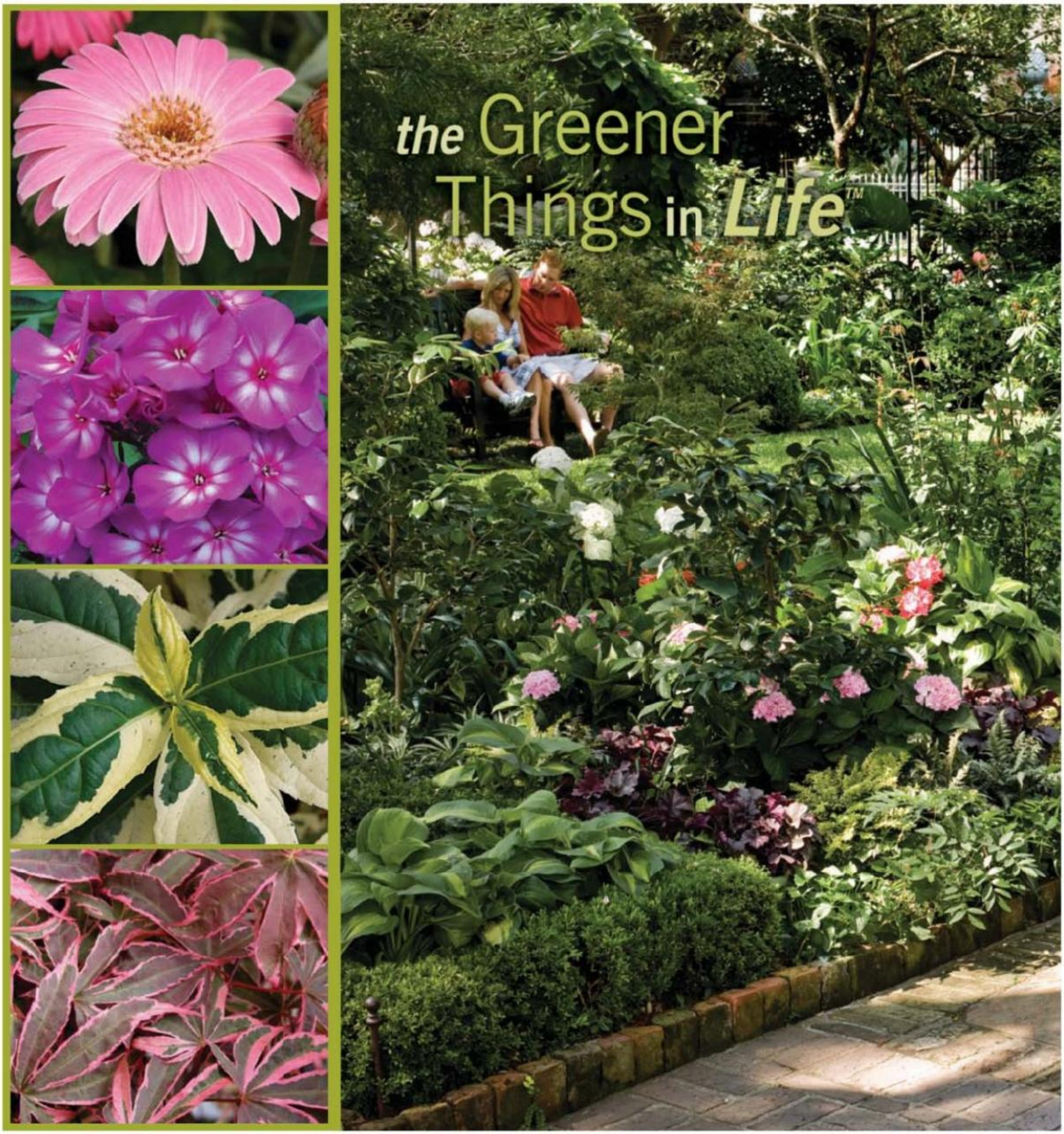
A bounty of unique plants thrives in the high-elevation tropics

STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY LEE ANNE WHITE

FROM ECUADOR TO AUSTRALIA TO Vietnam, along a narrow band of mountainous, tropical and subtropical terrain, all the right conditions converge — altitude, moisture, temperature — to create an extraordinary habitat known as a cloud forest. Shrouded in mist, lush with ferns, mosses, orchids and bromeliads, cloud forests are a comingling of some of the rarest species on Earth. Researchers have only just scratched the surface when it comes to studying and cataloging the wealth of life in these areas, and the rush is on since cloud forests are also one of the most threatened habitats worldwide, facing logging, paving, grazing and global warming. Though some cloud-forest plants can be grown in home greenhouses and terrariums, they are not the typical greenery you see at the local garden center. The best place to get a first-hand look at the unique species found in these high-elevation, verdant locales is to visit a collection like the one found in the Tropical High Elevation House at the Atlanta Botanical Garden, where these photos were taken.

◀ MASDEVALLIA ORCHID

Of the thousands of orchids found in cloud forests, one of the most unusual genera is *Masdevallia*, with its distinctive tricornered flowers sporting "tails" at the sepal tips. One of the larger species, found in the Andes of Peru, *Masdevallia veitchiana* is rumored to have been cultivated by the Incas, with sizzling orange flowers covered in tiny purple hairs, giving it an iridescent shimmer. Masdevallias require cool temperatures and aren't for beginners, but once you've got the knack, they can be rewarding greenhouse or terrarium plants.



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EPIDENDRUM ORCHID
Flowering several times a year with sprays of small orange flowers, *Epidendrum embreei*, native to Ecuador and Columbia, belongs to one of the largest orchid genera. The leaves, which can take on a reddish tinge in bright light, are spaced out along reed-shaped stemlike structures, reaching 3 to 4 feet tall. In the humid, cool, mountainous forests where it grows wild, it can be found perched in a tree or growing in the ground on rocky hillsides.

NEOTROPICAL BLUEBERRY
Found only in the mountains of western Ecuador where it is endangered due to deforestation, *Macleania pentaptera* is a large epiphytic shrub with arching branches more than 6 feet long. Though related to our familiar blueberries, the edible, sometimes-sweet fruits are whitish green rather than dark purple. Like other members of the heath family, it prefers acidic, peaty soil. Its bright-orange flowers are hummingbird favorites.

CERATOSTEMA
Another neotropical blueberry native to Ecuador with glossy foliage and brilliant red tubular flowers that bloom in fall and winter. Like the *Macleania* above, *Ceratostema silvicola* is an epiphyte, growing on the branches of other plants. To mimic this, the tropical blueberries at ABG are grown in oversize slatted hanging baskets so visitors can admire the brightly colored pendant blooms.

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GARDEN DESIGN MAGAZINE CELEBRATES

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▲ TROPICAL PITCHER PLANT
Also called monkey cup, *Nepenthes gymnamphora* needs bright indirect light, filtered or rain water, high humidity and an occasional frozen cricket, thawed of course. Cricket? Yep, this is a carnivorous plant. The elongated cups, hanging from the vining stems like pendants, are slick inside so insects fall haplessly into the liquid at the base where they drown and are slowly digested.

▲ ROCK TASSEL-FERN
Rare in its native habitat in Southeast Asia, this fern relative has prehistoric roots dating to the Carboniferous era 400 million years ago. Typically an epiphyte, *Huperzia squarrosa*, also called rock club moss, drapes from tree branches in long swags of pale yellow-green, like an inverted candelabra. Though it's not a true fern despite its common name, it thrives in the same conditions as most ferns — moist, shady and humid. The impressive specimens at ABG are some of the most asked-about plants in the conservatory.

➤ BONNET ORCHID
In a genus famous for having small foliage and teeny-tiny flowers, *Pleurothallis teaguei* is a goliath, with foliage resembling elephant's ears, up to 8 inches across and a foot long. Maroon-red, clamshell flowers bloom several times a year, the clusters strangely emerging from a notch at the top of the heart-shaped leaves. Native to the Andes in Ecuador.

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▲ VASE PLANT
One of the many, many bromeliad species that occur in tropical climates, *Guzmania acorifolia*, native to Venezuela, has a central cup that is typically water-filled. Showy, architectural flower heads of red and yellow bloom above blue-green foliage. Like other bromeliads, this one can be grown as a houseplant or in a greenhouse, as long as the humidity is at least 60 percent. Keep water in the cup, especially in the summer, and provide bright but indirect light and good drainage.

◀ NECKLACE ORCHID
Native from northern India to southern China and Laos, *Coelogyne nitida* blooms from spring to early summer with fragrant clusters of white blossoms delicately marked in yellow and red. Quite adaptive, this orchid can take moderate humidity and needs a low-water rest period in winter to gear up for flowering the next year.

NATURE, NURTURE

Care: While light, temperature and moisture are factors for all plants, with cloud-forest species it's a particularly delicate balancing act if you're trying to grow them outside their native habitats. The three critical elements are high humidity (60 to 80 percent), moderate daytime temperatures (below 80 degrees) and a drop in nighttime temperatures (by 15 to 20 degrees). **Zones:** All of the plants shown here are tropical and in the United States need to be grown in a greenhouse or terrarium. But just saying they're tropical isn't the whole picture. Most gardeners are very tuned in to hardiness zones, but for many plants, altitude can be a key factor, and high elevations (where cloud forests generally occur) mean lower temps. So, while Zones 11-12 would seem acceptable for outside cultivation as far as the threat of freezing, cloud-forest plants require year-round moderate temperatures as well as a significant temperature difference between day and night. For example, a *Masdevallia* orchid perched on a porch in Miami won't freeze, but it will definitely fry. **Exposure:** Beneath the tall trees of the cloud forest, plants fill all the niches from the canopy right down to the ground and are bathed in clouds for much of the day. The result is essentially constant high shade. To be grown in a greenhouse, some species need bright but indirect light, while others need a shadier spot. **Soil:** Though some cloud-forest plants are found in the moist soil of the forest floor, many are epiphytes and grow on the branches and trunks of other plants, getting their nutrition from debris lodged among their roots and from the drip, drip, drip of water from overhead. The conditions around an epiphyte often alternate between saturated and parched. So potting mixes need to offer aeration and moisture retention.

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SUMMER LOVIN'

In the heat of the sun, chill out by the pool

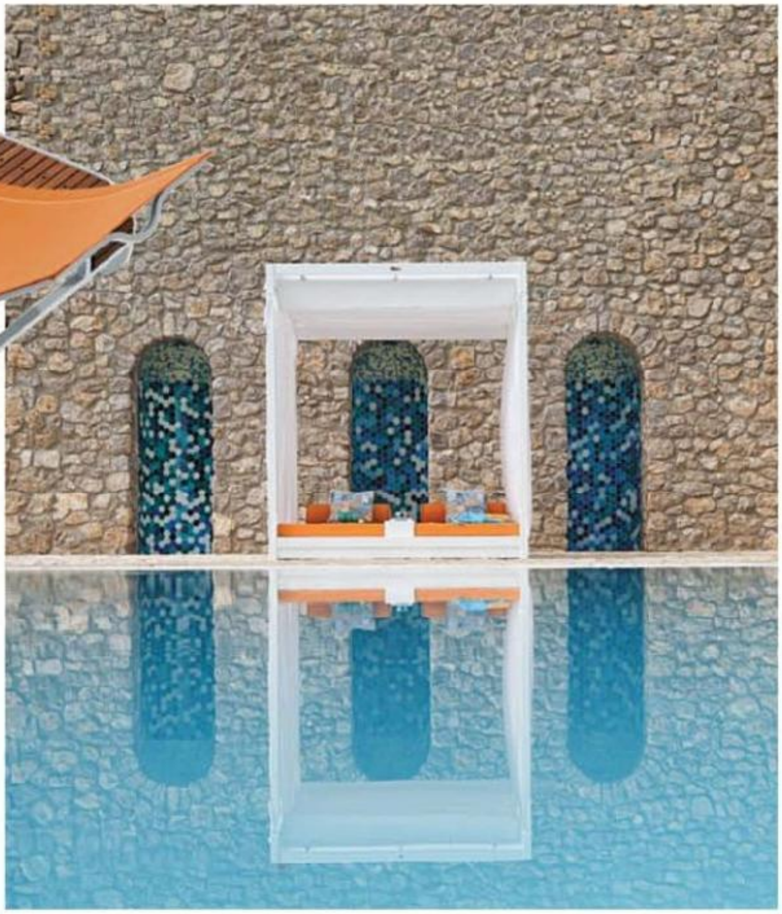
STORY BY DAMARIS COLHOUN

THE PARASOL EFFECT

Step aside, clunky umbrellas. The summer belongs to Ocean Master, one of TUUCI's classic Pagoda parasols. Elegant and feminine with an Old World Asian flair, the Ocean Master is tech savvy too, with a self-tensioning canopy system powered by gas pistons. $1,240 to $1,380. 305-634-5116, tuuci.com

TAKE TWO

EGO Paris, the French outdoor-design company, has come up with another creation that emphasizes flexibility — not to mention good looks. With reclining mesh backs available in 16 different colors, including purple and orange, and a deck made of oiled teak or white corian, the Tandem Sunlounger wears a few hats: The loungers can stand head to head, head to toe, or on their own. $3,720. Richard Schultz Showroom, D&D Building, NYC. 212-686-3620, egoparis.com



SHADY TRANQUIL

Jane Hamley Wells' SOLELUNA cabana is a chic hideaway from the sun. Designed to please creatures of comfort, SOLELUNA insists you relax: Outfitted with a center console for food and drink, you'll hang out here all summer. $15,650, with cushions and drapes. 773-227-4988, sales@janehamleywells.com, janehamleywells.com

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Day Lily II design: John Caldwell

(STYLE NOTES)

"A swimming pool should always be an object of beauty in the garden. To make a pool look more sculptural and garden-esque, we like to bring the lawn closer to its edge. The grass takes away glare and overterracing, which is a problem with many pool areas. It also makes the space appear much larger." — Jorge Sanchez, Sanchez & Maddux, Palm Beach, Florida

"I like to think of the pool as a great big mirror that plays off the garden and the house. To heighten this mirror effect, create a zero edge, which is like an infinity pool spilling out on all sides at once. This will make the pool look 20 percent bigger than it is." — Jon Goldstein, Jonny Appleseed Landscaping Inc., Los Angeles, California

"Pools in the winter are not particularly nice to look at when they are covered, so I like to hide them by positioning the pool below the elevation of the house with a staircase down to it; or raising the elevation of the pool with a staircase up to it; or screening the pool area with mature trees and shrubs. This adds an element of surprise when someone discovers a secret area that is not visible from the house." — Craig James Socia, Craig James Socia Garden Design, East Hampton, New York

▲ COLOR ME BRIGHT (TOP)
Paper lanterns will liven up your pool area with bright squares of color. Hang these fire-retardant lights around a patio or arrange them along your table for an evening party. $5. The Conran Shop, NYC, 866-755-9079, conranusa.com

▲ IN SERVICE (ABOVE)
CB2's Formosa Tray Table is a poolside staple. Complete with a carryout butler tray (made from willow wood lacquered in white) and a chrome stand, which folds for quick storage, this little workhorse makes life by the pool even easier. $49.95. 800-606-6252, CB2.com

▲ COOL CLASSIC
West Elm's new outdoor Sydney Collection, which includes a lounger, chair and side table, is a deft mix of classic and contemporary styles. The collection's sleek design, made from natural teak slats and powder-coated matte-black metal legs, will appeal to minimalists. Maximalists, take note: The design pairs perfectly with bright accessories and comfy pillows. $179-$499. 888-922-4119, westelm.com

◀ COLOR PALETTE
Coral and turquoise are popping up everywhere, and Williams-Sonoma Home has tapped this trend for its Printed Scroll Outdoor Pillows in Melon and Glacier and its Icon Embroidered Outdoor Pillows in Coral Fan, Sand Dollar and Anchor (not pictured). Play off their warm-cool contrast with wood, rattan or white finishes. $88-$98. 888-922-4108, wshome.com

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NAPA NONCHALANCE

Dine alfresco with wine-country style

STORY BY LAUREN GRYMES

Ramp up your backyard get-together with some California wine-country inspiration. We get a little help from Napa Valley winery owner Michael Chiarello (pictured at left), who happens to be a world-class chef with a hot new restaurant (Bottega, a must-go on the hipster vintner circuit), cookbooks and a chain of home furnishings stores (NapaStyle). He's also the host of an award-winning Food Network show and a competitor on Bravo's ballyhooed *Top Chef Masters* series (beginning June 10). Himself of a Southern Italian vintage, Chiarello calls the Napa region "America's Mediterranean." When entertaining outdoors at home, he likes to serve a spread of his signature single-subject meals — all pork, all polenta, all boiled crab and shrimp. Fireplace meals are another favorite. What, to him, defines Napa style? "Rustic, casual, tasty," Chiarello says.

▲ ROAST MASTER

Feed your feast with the Family Reunion BBQ Pit. Wine-country simplicity on wheels, the unpretentious Pit is basically an aluminum-lined crate about the size of two wine cases with a charcoal-fired roasting compartment large enough to hold a 100-pound pig. With the optional rotisserie kit (not pictured), you can also grill above while roasting below. $450; smaller Everyday BBQ Pit $295; shipping surcharge $75 for large and $50 for small. 866-776-6272, napastyle.com

CHEF'S TIP: *When it comes to grilling, Chef Michael Chiarello votes for the original — wood fire. "Cook over the coals, not the newly burning logs; it adds a more delicate smoke flavor," he advises.*

➤ DINING TERROIR

Gloster Furniture's Havana dining set, with its chic rusticity and comforting embrace, creates a Napa sense of place. The chairs of chunky wickerwork are actually woven with a tough-wearing, weather-resistant, man-made fiber. The slatted teak table has a rustic, textured finish and comes imbibed with the promise of many lingering sun- and wine-soaked repasts. Havana Dining Chair with Arms is $980; 40-inch-by-75-inch table is $2,590. 434-575-1003, gloster.com

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▲ PICNIC PALETTE
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▲ FIRE LIGHT
The Pasadena Outdoor Fireplace's namesake city is more than a cork's throw south of Napa Valley, but the Arts and Crafts styling inspired by the work of early 20th-century architects Greene & Greene, whose designs are found throughout Pasadena, will capture Northern California's magical light long after the sun sets. The wood-burning fireplace is constructed of high-grade stainless steel that will not stain, rust or patina. The bowl design features a choice of ginkgo (shown) or oak leaf patterns. $2,795. 800-868-1699, kalamazoogourmet.com

▲ WINE CLASS
Toast your terrace tasting party with wine goblets that only look as if they are delicate glass. Made exclusively for Williams-Sonoma of the same clear polycarbonate used to manufacture bulletproof glass, the DuraClear Osteria collection will hold its own against the toughest — or tipsiest — critics. Stemless set of six is $72; stemmed set of six is $62. Add $20 for single- or triple-initial monogramming. 877-812-6235, williams-sonoma.com

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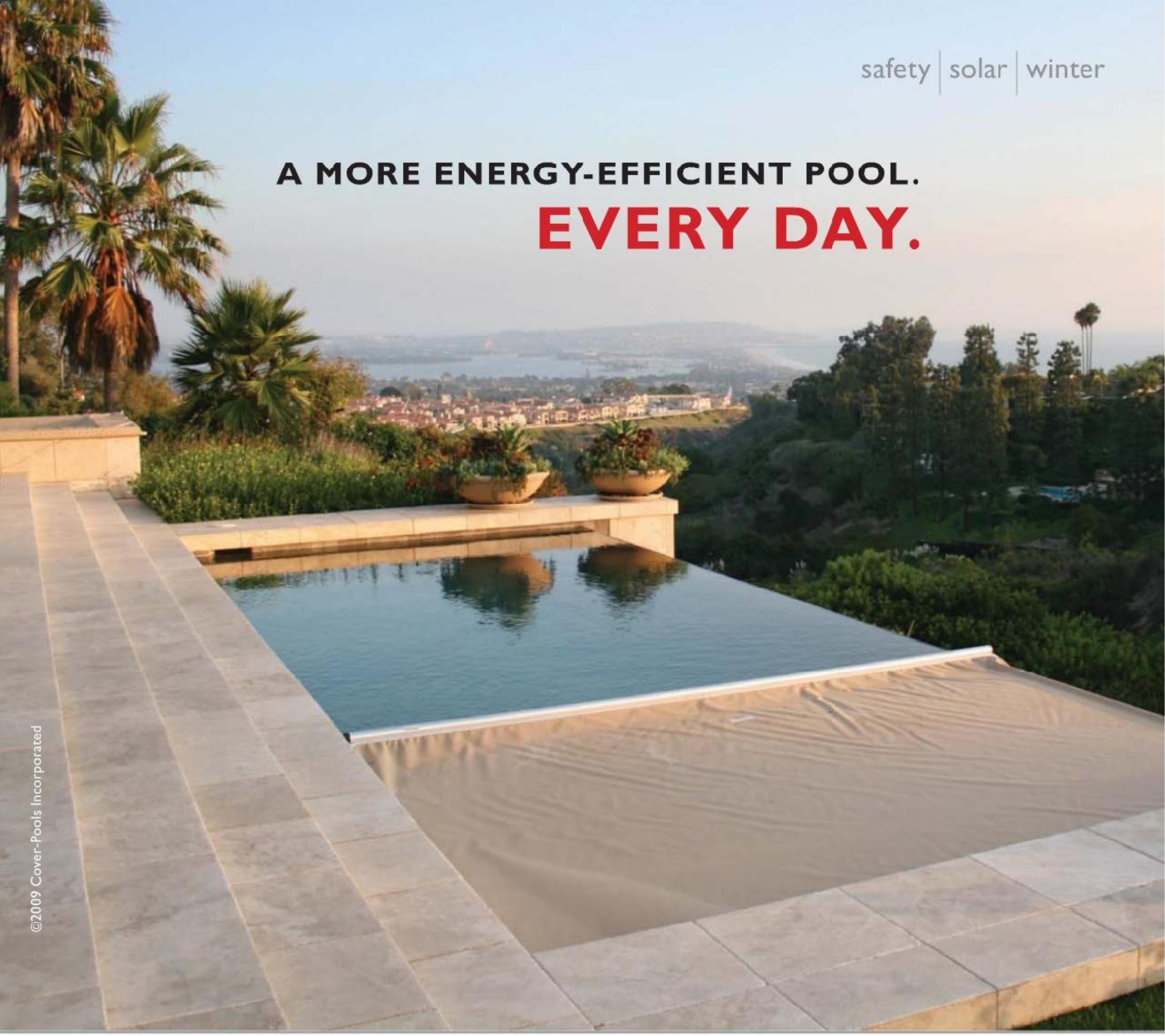

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(TIPS & MENU FROM MICHAEL CHIARELLO)

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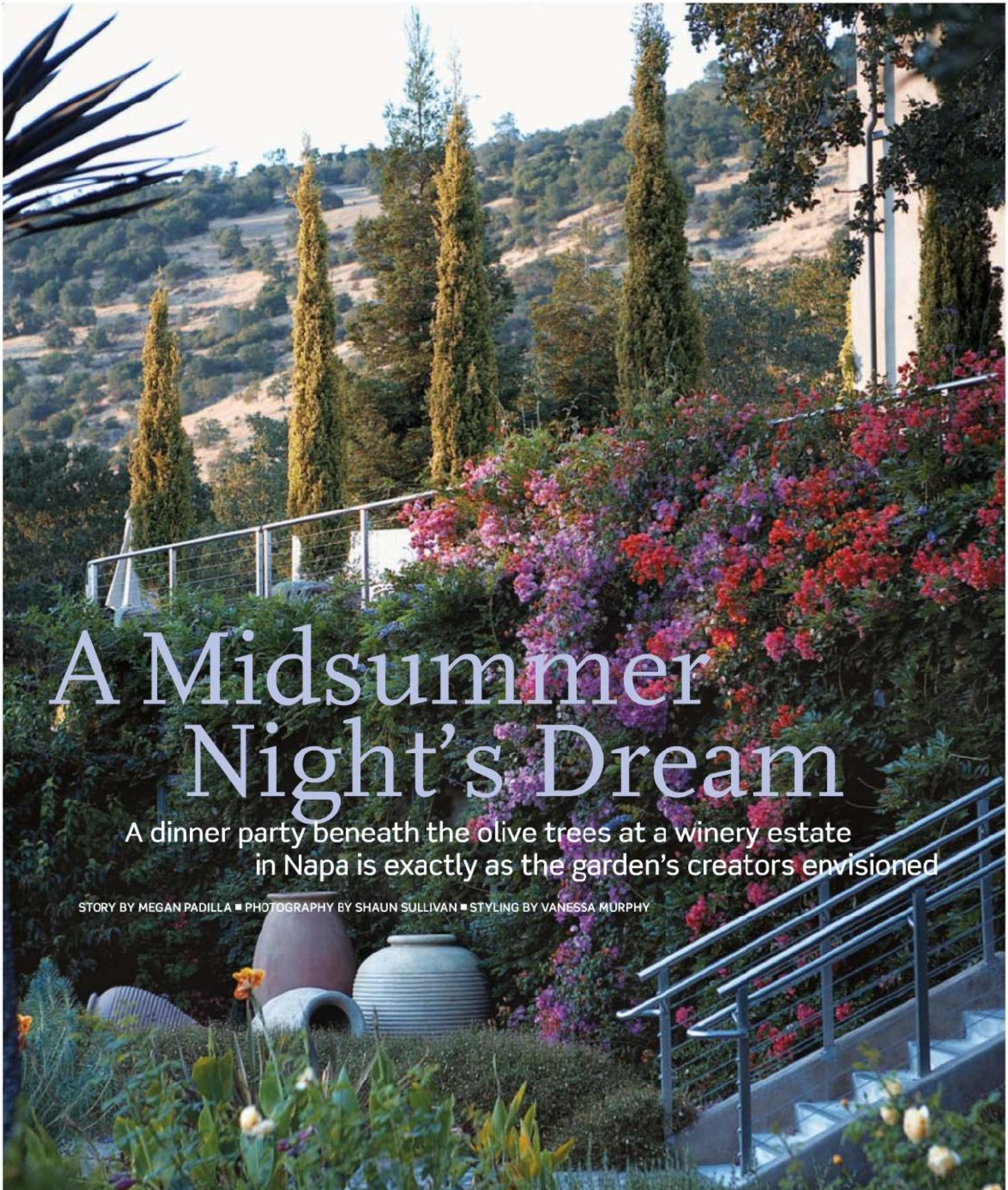


A Midsummer Night's Dream

A dinner party beneath the olive trees at a winery estate in Napa is exactly as the garden's creators envisioned

STORY BY MEGAN PADILLA ■ PHOTOGRAPHY BY SHAUN SULLIVAN ■ STYLING BY VANESSA MURPHY

Rudd Oakville Estate winemaker Patrick Sullivan (in dark blue) hosts a dinner party amidst gardens designed by Thomas Hobbs. In the Olive Garden, taking his cue from the silvery-leaved olive trees, Hobbs wove together gray-green fragrant herbs like *Santolina*, *Teucrium fruticans* and 'Tuscan Blue' rosemary with dahlias and *Phormium*. Opposite: Bougainvillea ascends to the railing of a walkway leading down from the winery.

When Thomas Hobbs wrote *Shocking Beauty* he had no idea who might be reading it, or what it might lead to. Hobbs, a nursery owner and garden designer based in Vancouver, British Columbia, predicated the book on his belief that the best high-octane fuel for the creative individual is inspiration. In an interesting twist, the book itself proved inspiring, leading Susan Rudd, who considers it her favorite gardening book, to engage Hobbs to design a garden at the winery estate she and her husband Leslie own.

In 1996 the Rudds, who also own the specialty food chain Dean & DeLuca, purchased a 55-acre estate in Oakville, California, taking the first step toward realizing a longtime dream to own a beautiful working winery. The old vines were ripped out and new ones planted, the caves expanded to include an artful space for entertaining, and the facilities extensively renovated. Finally at Rudd Oakville Estate, as the winery is called, only the landscape remained. And for this, the couple envisioned the area they called "the meadow" being transformed into a garden for outdoor gatherings, a space where they could sit outside with customers and friends, sharing ideas and wine.

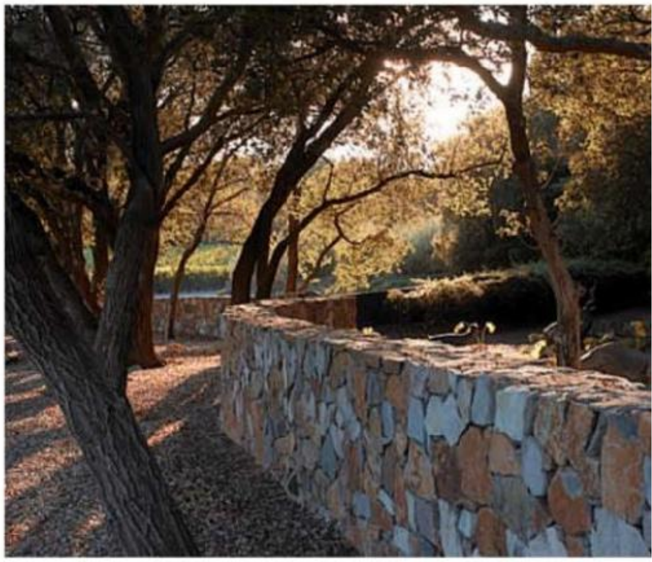
Susan visited Hobbs' Southlands Nursery while on a trip to Vancouver in 2003. "I never expected that I'd ask him to do the garden," she says. But while there, she recognized the plantsman from his book. "So I decided to go over and say hello." What followed were several hours of lively conversation. The two even discovered that they are both from the Canadian prairie city of Winnipeg. Says Hobbs: "We had a very cool coming together of minds. We just really connected."

Susan extended an invitation to Hobbs and his team to visit the winery and consider designing and shaping the garden. "I had always loved that part of California," says Hobbs, "and had vacationed there many times. I featured several gardens from that area in my books [including *The Jewel Box Garden*]. When we arrived, we hung out with Susan and Leslie and they said, 'Do whatever you want.'

"There were these magical olive trees — amazing treasures that blew my mind. I hoped to get people right up to them, to touch them and sit near them," recalls Hobbs. His guiding inspiration? "I imagined that it was all mine," he says, "that money was no object and I could do anything

Above: The fountain at the entrance to the reception area on the Rudd estate is a copper vat once used to make chocolate. The Rudds found it at a horse ranch in Colorado and were able to incorporate it into the design of their dream winery. The iron pots on either side of the front door are from a salvage yard in San Francisco — a lucky find by Leslie Rudd. Hobbs planted them with tree ferns.

Left: Sullivan discusses the estate's vines with fellow Napa Valley vintner Juelle Fisher. **Below:** A curvilinear wall was built from stones excavated when the original vines were dug up in 1998. Leslie Rudd was inspired by the vineyards in Burgundy that are surrounded by walls. "I always thought that if someday I got a winery, I'd want to design the grounds something like they do in France," he says. **Bottom left:** The owners added Rose Tarlow dining chairs from a previous home to the winery's terrace, where the party kicks off. **Bottom right:** Mini BLTs are among the tasty canapés served by the St. Helena steakhouse PRESS, another of the Rudd's holdings, during cocktail hour.



I wished." Hobbs also envisioned a mini strolling garden, influenced by the VanDusen Botanical Garden in Vancouver. "I pictured the winery having tastings and people walking through the gardens with wine in hand."

Five years later, Hobbs' overall vision of a garden for strolling, entertaining, growing edibles and inspiring visitors had come to life. He and his team had turned the meadow into full-fledged gardens, complete with niches for one-on-one confabs and open spaces big enough for larger gatherings. Using the gray-green of the olive foliage as a color catalyst, Hobbs had woven together textural mounds of blue and gray using germander, rosemary ('Tuscan Blue' and 'Benenden Blue'), *Santolina*, *Grevillea lanigera*, *Euphorbia characias* ssp. *wulfenii* and *Plumbago*, punctuating this silvery tapestry with tawny tones and the spiky forms of yucca, *Echium candicans*, *Libertia peregrinans* and *Phormium*.

The Hobbs squad had even used their magic to transform a utilitarian-looking greenhouse and its potager garden into something noteworthy, with neat rows of vegetables and herbs, and espaliered fruit trees. Says Hobbs, "I wanted it to have a storybook Peter Rabbit look to charm guests and maybe show them what they could do at home."

Now on a summer's eve, Rudd winemaker Patrick Sullivan is set to host a dinner party — not an unusual event at the winery these days — under the silvery canopy of the gnarly olive trees beloved by Hobbs. On this day, the garden is being used exactly as it was intended: a place of beauty to enjoy camaraderie and excellent wine. Sullivan has carefully selected the latter, pairing each with items on a seasonal menu planned and executed by three chefs hailing from PRESS (the nearby St. Helena steakhouse also owned by the Rudds) and Dean & DeLuca, St. Helena. The guests are all Napa food- and wine-industry insiders, and tonight is their opportunity to preview Rudd's next big release, the 2005 Oakville Estate Proprietary Red.

Entertaining begins on the rear terrace off the dining room of Rudd's executive offices, an island in a sea of neat rows of vines cast gold in

Opposite: Hobbs used the olive trees — planted prior to his involvement in the project by designer Roger Warner — as anchors for his plan. The plants in the gardens, including bronzy *Libertia peregrinans*, shrubby *Teucrium fruticans*, blue-flowered *Plumbago auriculata*, gray-green *Santolina chamaecyparissus* and rosemary 'Tuscan Blue' and 'Benenden Blue', came primarily from San Marcos Growers in Santa Barbara, Monrovia in Southern California and smaller nurseries in Northern California. **Above:** Five years after the initial installation by Hobbs, who regularly visited and worked on the gardens through 2007, the strolling gardens have blended seamlessly with the Olive Garden into a unified space created for gatherings small and large.

the late-day light. Out of the kitchen come trays of canapés, including a fig marmalade on a savory shortbread, heirloom tomatoes in puff pastry with herbed goat cheese, and mini-BLTs with arugula and basil grown right on the estate. It's all paired with plenty of Rudd's '06 Bacigalupi Vineyard Chardonnay. Most of the guests know each other, and the vibe of a party off to a good start is unmistakable.

A few people peel away with Sullivan to the adjacent vineyard for an up-close look at the plump purple fruit, just weeks away from being harvested, and to learn a little more about the land, described by Sullivan as so special that, "I'm just a conduit between the vineyard and bottle of wine." He goes on to explain how the red rocky soil, considered grade A+, makes this a standout estate in Napa. "Leslie felt like he could come in and make the existing vineyards sing. He purchased the winery in 1996 and replanted all the vines in '98. Now, 10 years later, it's finally starting to mature and the wines are really taking off."

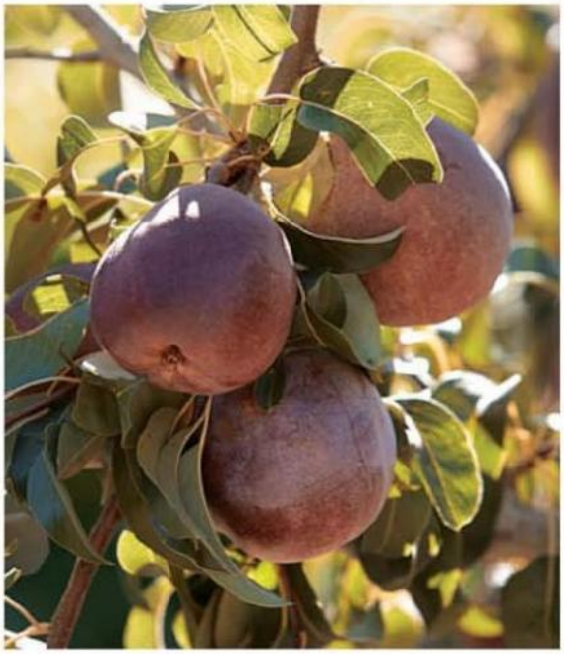
It is that same rust-colored earth and the apricot-hued stones that helped inform some of Hobbs' color palette, resulting in his mapping out hundreds of plants for the estate. As the party moves away from the terrace and through the strolling gardens — which take up about 50 percent of Hobbs' overall installation — the guests sip wine and enjoy the displays of dahlias in full flower, the bold vertical accents of *Phormium* amongst rocks and rosemary, the grassy texture of *Chondropetalum* and soft, chartreuse mats of *Stachys byzantina* 'Primrose Heron' blurring the edges of the paths.

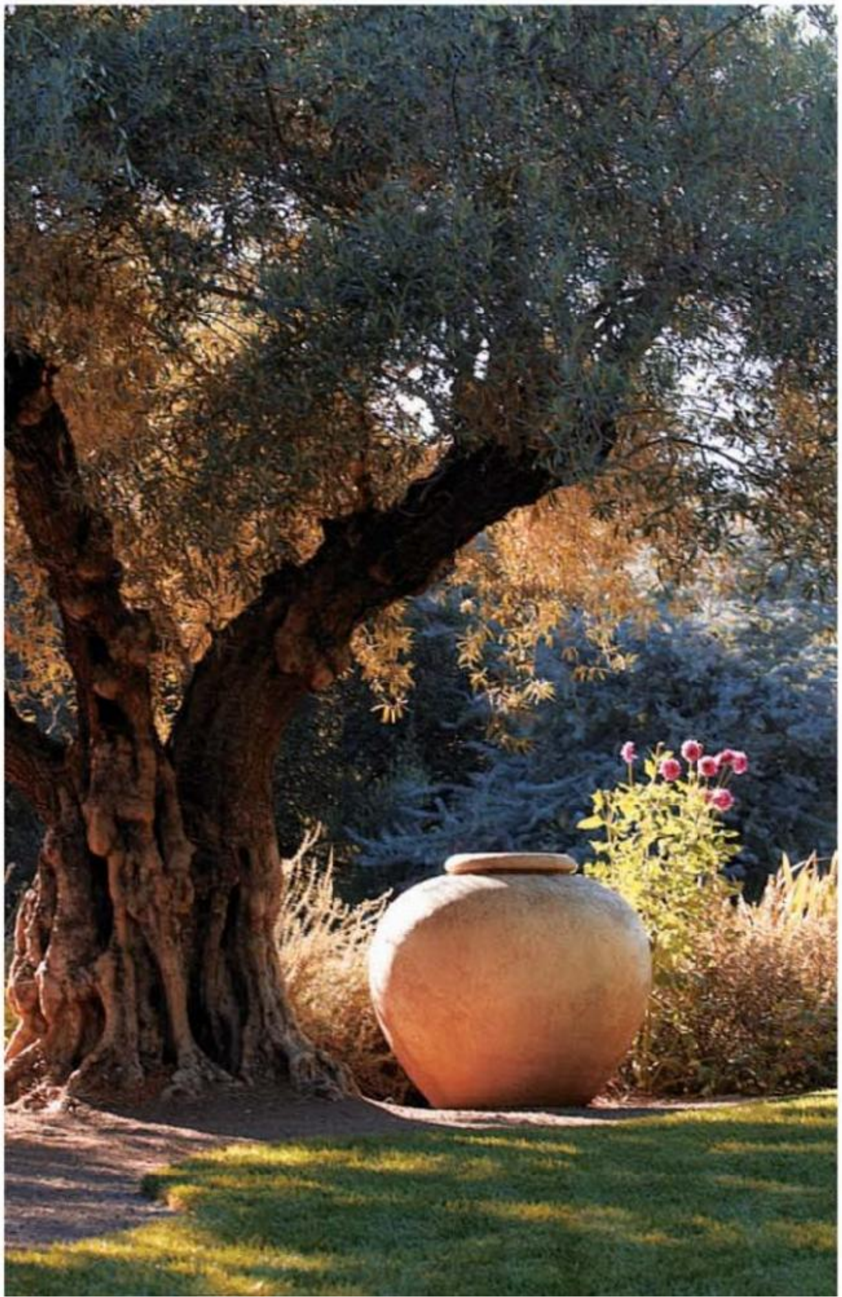
Sullivan and his guests eventually reach the Olive Garden, with a wrought-iron dining table that is as much a part of the permanent landscape as the olive trees overhead. The table is heaped with in-season flowers including hydrangeas, ornamental kale and poppy seedpods. Enormous concrete urns are placed nearby with the eye of an artist, and it's easy to imagine the ancients who would have filled them with stores of olive oil and wine. With the number of glasses and variety of bottles on the table (including that '05 Estate and an '03 Cabernet), even Dionysus would anxiously anticipate this meal. With the promise of such good things to come, it's easy to get this group seated quickly.

Chefs Ryan Fancher and Stephen Rogers have prepared the meal on site, collecting herbs, heirloom tomatoes and other ingredients from the two gardens on the property that exist solely to uphold PRESS' farm-to-table philosophy. Chatting in the kitchen, the chefs rave about Rudd

Above: Chef Ryan Fancher serves entrees paired with Rudd estate-grown produce. The table is in a clearing beneath a canopy of olive trees, backed by Hobbs' mini strolling gardens and a sea of vineyards in the distance.

Left: Rudd's 2003 Oakville Estate Cabernet Sauvignon is one of winemaker Patrick Sullivan's choices to pour for this evening's dinner being held in the garden. **Below:** Produce, such as the apples on these espaliered trees, is grown on the estate to support PRESS restaurant's farm-to-table philosophy. **Bottom left:** Oversize urns are made from concrete by LUNAFORM, a company based in Maine. The dining table is just to the left of this olive tree. **Bottom right:** Hydrangeas grace each place setting on a table set to blend with the garden's overall color palette.





organic gardener Jon Brzycki's beautiful touch with mixed greens. "Sometimes there are as many as 13 varieties," says Fancher, who also credits Brzycki with growing each to the chef's exact specifications.

A variety of main courses, mimicking those served at PRESS and all including Rudd-grown produce, are offered. There's kobe filet with sliced heirloom tomatoes, a veal chop with watercress and garlic confit, grilled ahi with corn and chanterelle mushrooms, and wild Alaskan salmon with sliced cucumber, avocado and dill crème fraîche.

After dinner the guests stretch their legs in the Olive Garden, redolent with fragrant herbs, and stroll to an adjacent area that features a circular fountain with dancing waters, designed (at Leslie's request) by the folks who created the Bellagio Hotel's water show in Las Vegas. Meanwhile, the final touches are completed on the wine and cheese course being served in an intimate garden alcove. Dean & DeLuca executive chef Ben DuBois describes his cheese board as mostly local and sustainable as he serves up a creamy Point Reyes Blue, an aged goat cheese from Cypress Grove Chevre and a current Bay Area favorite — Mt. Tam cheese from the Cowgirl Creamery — along with jewellike morsels of fresh local figs and apricots soaked in port wine. Beside DuBois, Sullivan pours a round of '05 Edge Hill Port for his guests.

Looking around the garden at its mature trees, the perennials that have come into their own, and the blend of color and texture brings to life a comment made by Sullivan. Comparing the quality of the estate's wine to the fruition of the garden, he notes: "A garden isn't going to be there in one year. It takes years for the roots and the plants to get established and to fill out. The same is true with a vineyard."

As the guests perch themselves on just-so-placed flat boulders tucked into the beds bordering the lawn or otherwise settle themselves into the magic of this midsummer night's scene, it's easy to recall Hobbs' comments about the garden. "It's a treasure. A secret thing. Driving down the nearby road, you'd never know it's there. And the wine is really good too."

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 82

Opposite: Dinner guests are Napa food- and wine-industry insiders who all enjoy a sneak preview of Rudd's major '08 release, the '05 Oakville Estate Proprietary Red, which scored 94 points from noted wine critic Robert Parker. **Above:** The final course offers a pairing of Rudd's '05 Edge Hill Port with local cheeses selected by Dean & DeLuca, St. Helena executive chef Benjamin DuBois (at far right). *For tips from Dean & DeLuca on planning your own handcrafted cheese-board course, go to gardendesign.com/recipes.*

Bohemian RHAPSODY

DESIGNER AND HOMEOWNER SHARE A PASSION FOR PLANTS IN A JEWEL-BOX GARDEN IN BERKELEY

STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY MARION BRENNER

At the Harmon garden in the Berkeley Hills, garden designer Brandon Tyson went to great lengths to find unusual plants, such as *Nivenia corymbosa* (above), a rare, shrubby iris relative from South Africa, and a pair of Himalayan fishtail palms (*Caryota gigas*, grown by a friend from seed) that towers over the garden's water feature (opposite). Instead of a typical allée of cypress trees leading to the fountain, Tyson gave things a twist by choosing Dr. Seuss-like tree aloes (*Aloe barberae*, syn. *A. bainesii*), underplanting them with a glittering assortment of succulents. The effect is of a Persian paradise garden.

Above: The fountain, modeled after one found in the courtyard of a Los Angeles apartment complex built in 1926, was surfaced in reproduction D&M Tile, custom-made by Diana Watson of Native Tile & Ceramics. **Right:** Tyson and his plant-aficionado client Amy Harmon missed no opportunity to create a home for unique plants, even a narrow bed by the sidewalk (much enjoyed by the neighbors) filled with palms and succulents like aloes. A hedge of chocolate-scented *Azara dentata* screens the house from the road. **Opposite:** Stalklike ceramic sculptures by Berkeley artist Marcia Donahue look alive, emerging from a tapestry of black-foliaged *Aeonium* 'Zwartkop' and *Banksia spinulosa* 'Schnapper Point', and intentionally mimick the timber bamboo in the background.

At first meeting, garden designer Brandon Tyson and homeowner Amy Harmon knew they had found kindred spirits in one another — high-energy, über-creative and passionate about their interests. By happy coincidence, both are also complete and unabashed plant nuts. It was kismet.

Even before Harmon and her family moved into their 1930s Mediterranean-style house in the Berkeley Hills, she already had her sights set on creating a garden with enough panache to match the nearly untouched interior, with its original D&M tile work and wrought-iron light fixtures. In Tyson she found a designer who was a bull's-eye fit. As Tyson says: "I'm drama driven. I want people to be drawn to a garden and surprised by it. I'm the Cecil B. DeMille of the plant world." Witness the "undersea garden" at the Harmons' where *Strelitzia juncea* and *Aeonium* take the place of corals and anemones.

That's not to say Tyson is over the top. He knows exactly how far to push the boundaries, which is what gives his gardens their dynamic tension and sense of play. At the Harmon project, he explored what he calls "deconstructed formalism," where conventional elements are challenged by the choice of material. For example, he opted for quirky, mop-topped tree aloes as an allée leading to the fountain rather than the expected cypress, and for a hedge to screen the property from the street he used *Azara dentata*, an evergreen shrub with yellow flowers that smell delectably like chocolate.

As far as sheer theatrics, Tyson readily admits he's fond of immediate gratification and employs a crane to bring in plant material the way other garden designers might use a hand truck. And he will search high and low for just the right specimens: like the Himalayan fishtail palms a friend had grown from seed that Tyson had been eyeing for 20 years, hoping someday to find a garden as worthy as the Harmons' to give them a home. Or the rare Chilean wine palm (*Jubaea chilensis*) Amy Harmon was intent on having that Tyson fortuitously found for sale when the president of the Northern

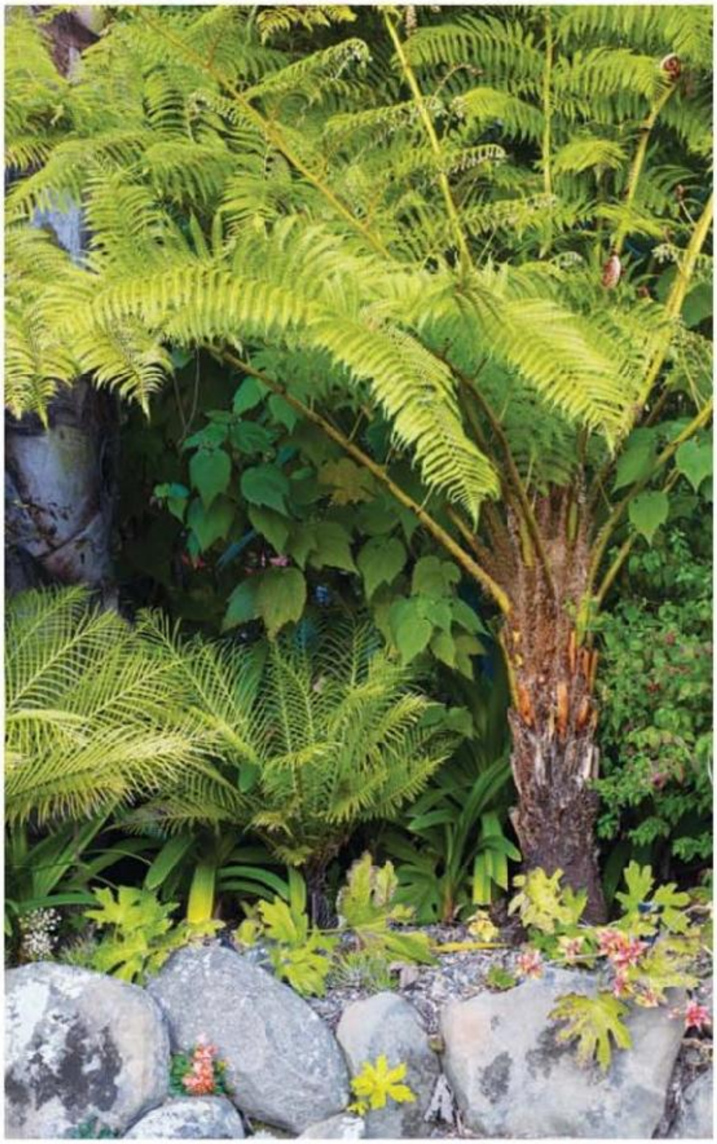
California Chapter of the International Palm Society was dismantling her collection.

Despite the primo selections, for Tyson the garden is more than an assembly of plants: "It's a string of memories; each plant has a story." It's also decidedly not a collector's garden. "There are very few 'ones' in the garden," says Tyson, who is impassioned about weaving together colors and textures — *Abutilon, Freesia, Clivia, Sparaxia, Cuphea*. For Tyson, it's like working with fabric. And no wonder, since prior to entering the world of garden design, Tyson studied textile design. He still falls into using textile terms when he talks about gardens, saying something looks like silk or hemp — "It's just the way I see things." The layering of this "fabric," from the trees down to the groundcovers, creates what Tyson calls a "bubble." "When you come into one of my gardens, you're in another place and time. Once you're captured in the bubble, it's about the garden and not about you."

Tyson could have found no more appreciative audience or simpatico confederate than Amy Harmon, who has been a client unlike any other. From Tyson's viewpoint, "Amy is extremely knowledgeable — she really keeps me on my toes." The two of them routinely collaborated on all aspects of the garden. Says Harmon, "I would get excited about certain plants, like species tulips, and really research them." Then she and Tyson would go on the hunt. And Harmon feels the process of building and maintaining the garden has been her education as a gardener. At the beginning she had one vision in mind for sure — no roses or lawn. Now she's pruning her own topiaries among the citrus collection in the backyard (with a little motivation from South Carolina topiary artist Pearl Fryar, another self-taught gardener).

In her extensive travels, Harmon has visited a wealth of gardens, but it was at the outré Lotusland in Santa Barbara that she found particular inspiration for her own. And she became intrigued with the notion of a paradise garden, an oasis from the busy outside world (an idea in keeping with Tyson's bubble concept) with a meandering pathway that prompts you to focus on each individual plant. She and Tyson agreed that the logical centerpiece should be a fountain, an essential element in Persian and Mediterranean gardens. Tyson had a certain look in mind and asked Amy and her husband Cyrus to find their favorite fountain in the world for the project. They tracked

Opposite: Though the garden is small, Harmon wanted pathways and places to sit to appreciate the plantings. Here an antique bench (a gift to Harmon from her husband) looks over architectural *Kalanchoe thysiflora* and a yellow-flowered groundcover of brass buttons (*Cotula leariloba*). **Below:** The goal of the garden was to match the drama and charm of the Harmons' 1930s Mediterranean home, which still has its original paver driveway. **Right:** One of designer Tyson's fortes is certainly drama, like the juxtaposition of the spiny trunk of a floss silk tree (*Chorisia speciosa*), the succulent foliage of *Aloe rubroviolacea* (with fiery-red flower spikes) and the reed-thin leaves of *Strelitzia juncea*.



Above: Harmon and Tyson both have an appreciation for tiny flowers, though the delicacy of this Josephine's lily (*Brunsvigia josephinae*) gives no hint of what lies below ground — at planting time each bulb weighed a whopping 12 pounds. **Right:** Behind the tiled fountain is a rock wall filled with niches for plants to volunteer and a lush backdrop of tree ferns. **Opposite:** Two variegated cultivars of *Aeonium* ('Kiwi' and 'Sunburst') encircle an urn adorned with clay beads by Marcia Donahue, showing off Tyson's passion for texture and color.

down one they had seen in a book, located in the courtyard of the Andalusia Courtyard Apartments in Los Angeles, designed by Arthur and Nina Zwebell in 1926. Working only from photos, their contractor, Ken Cottrell, managed to duplicate it almost exactly.

For the fountain's surface, Harmon was resolved to use tiles in the tradition of the 1920s and '30s, the "golden period" of California tile companies. She was in luck to find Diana Watson of Native Tile & Ceramics, who makes reproductions of D&M Tile — the same as those found inside the Harmon home. The resulting water feature is the focal point of the garden: an exotic, paradisiacal nexus.

To liven up the garden further, Tyson and Harmon introduced sculptural pieces by Berkeley artist Marcia Donahue: a custom turtle spitter for the fountain, ceramic fish, giant beads strung on the tree aloes, and upright stalks that appear to be a cross between the nearby *Arisaema* and giant timber bamboo. The playfulness of the garden is not lost on the Harmon children, Olivia and Mark. (Olivia, by the way, is convinced there are fairies living there.)

Indeed it's been a magical experience for Tyson, who has worked mostly in Marin County and was hungry for a Berkeley project. Much to his surprise (having designed gardens predominantly for very private properties), the rest of Berkeley seemed almost as fascinated by the building of the garden as he and Harmon. Neighborly Berkeleyites frequently stopped by to check on its progress and readily offer opinions, especially when Tyson was putting in the narrow bed up by the road. "I was amazed by people's reactions," says Tyson. "The garden caused quite a stir."

For his next project, Tyson is going back to his roots in Georgia, having bought a second home 60 miles from Savannah. Originally from the small town of Albany, he can trace his gardening instincts to both grandmothers, one in North Georgia who favored peonies, and one further south who excelled in growing subtropical plants. The difference in the two intrigued him from an early age, and he feels the South pulling at his heartstrings. He's primed to go "hammer and tongs" into building a new garden, and having home bases east and west seems to him like the best of both worlds: "Going back and forth will be like traveling to a foreign country." The yin and yang of bicoastal living should provide grist for much drama to come.

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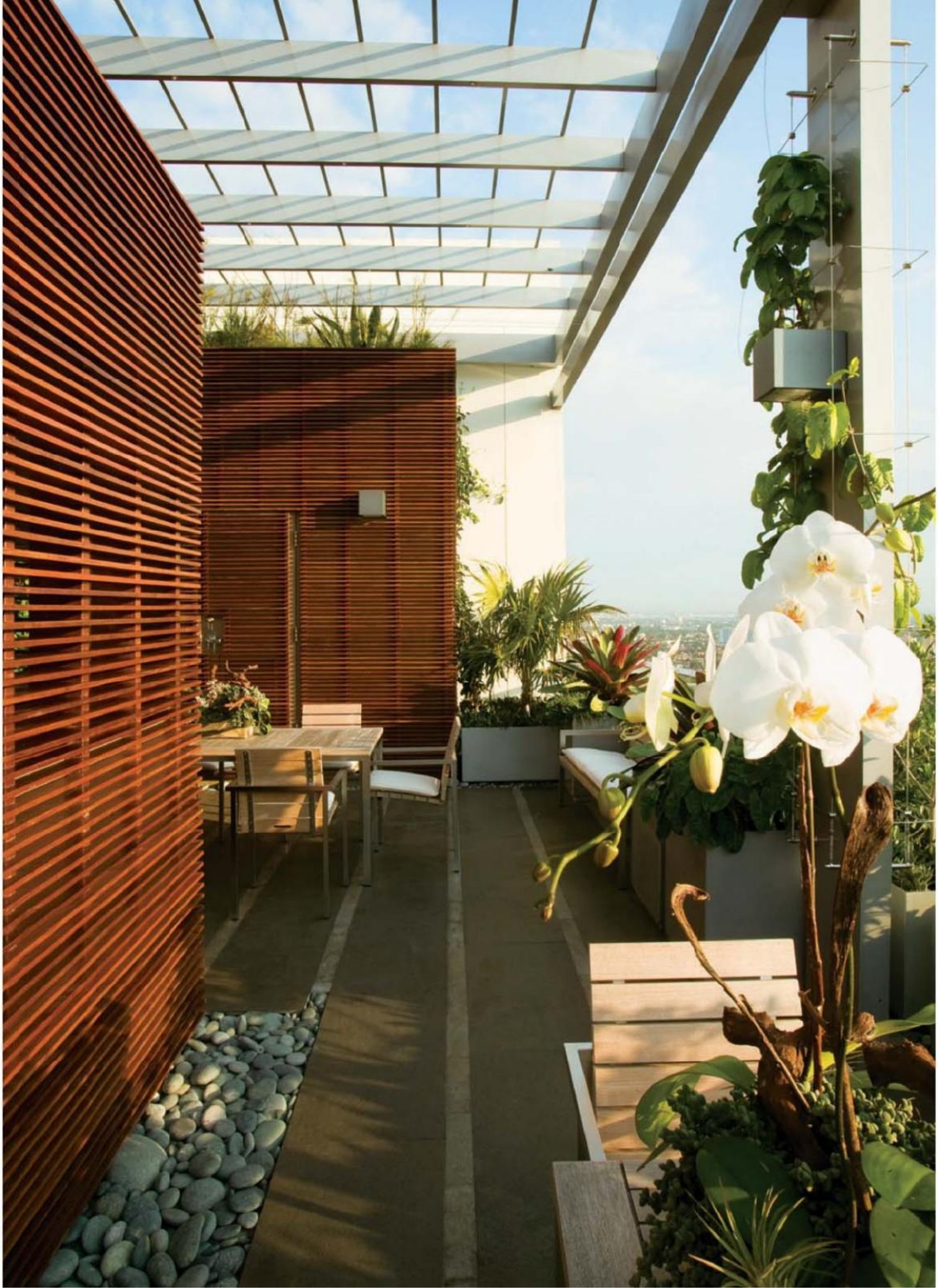
miami ROOFTOP MAGIC

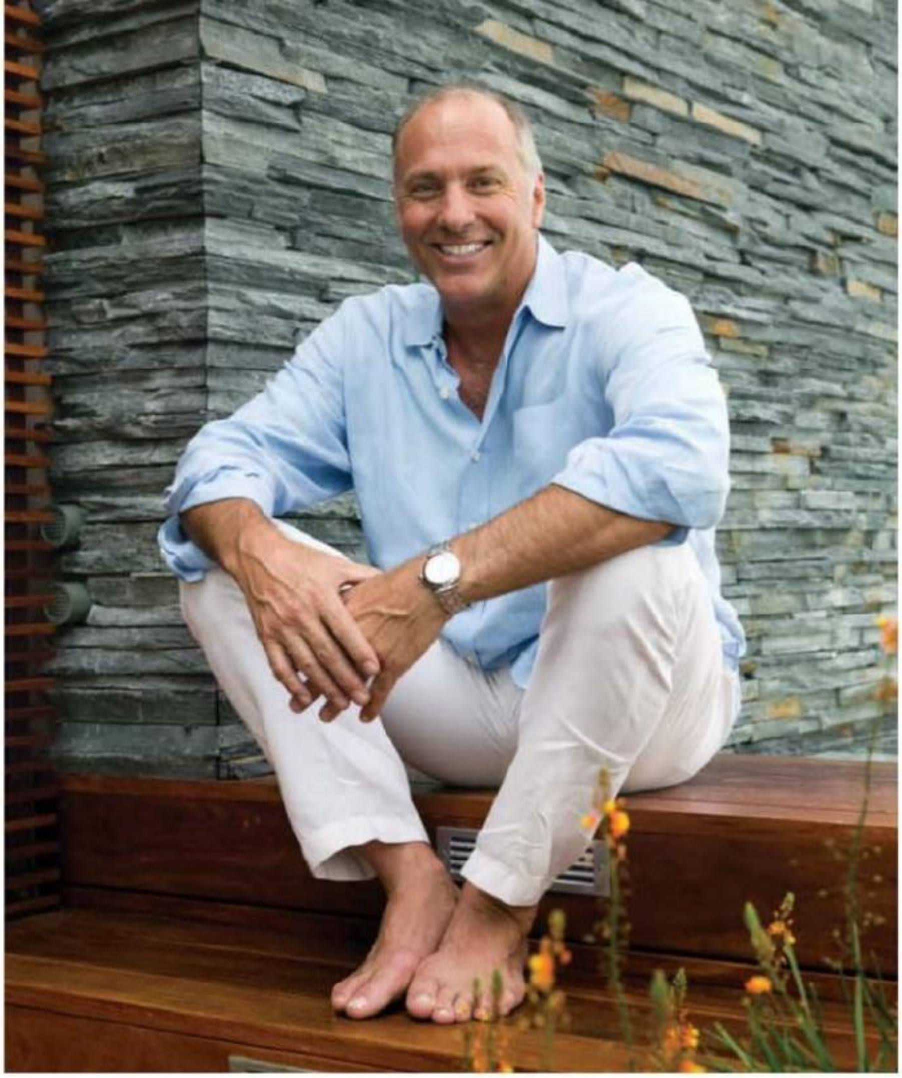
Raymond Jungles designed this sky-hugging garden to feel earthy and intimate

STORY BY VIRGINIA SMALL ■ PHOTOGRAPHY BY JON WHITTLE

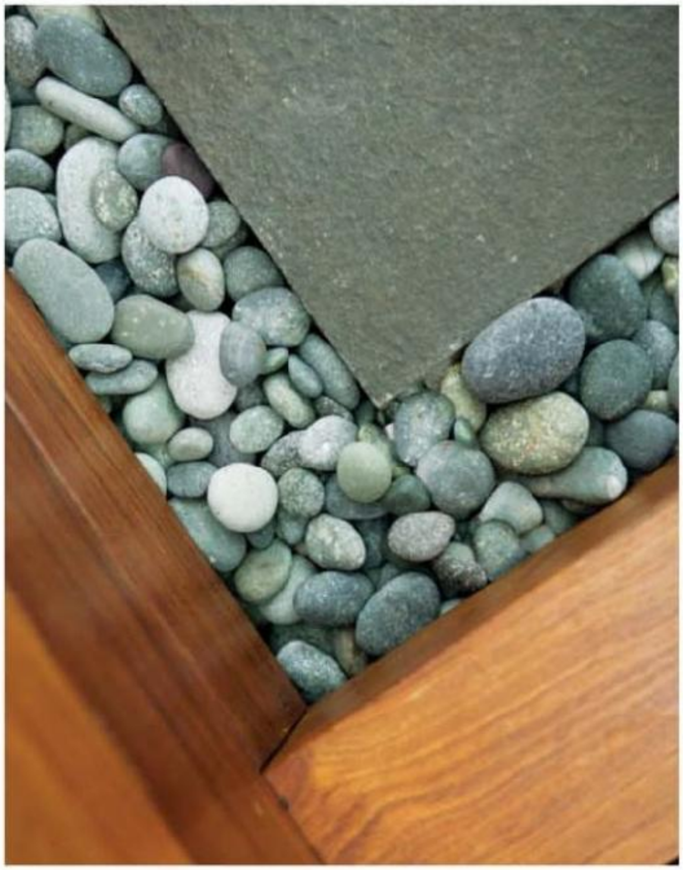
A buffer of lush plantings surrounds the main seating area in Ella Fontanals-Cisneros' rooftop garden, which overlooks Miami's cityscape. Custom powder-coated aluminum planters showcase broad-leaved bromeliads, kalanchoe and *Bulbine frutescens*. Sleek-lined Pure seating by Henry Hall Designs reinforces an atmosphere of easy elegance. The floor in the entertaining area consists of gray-brown limestone.



Opposite: An aluminum pergola shades the dining area. A wall made of ipê slats conceals an outdoor kitchen. **Right:** Landscape architect Raymond Jungles relaxes on steps at one end of the pool. He designed a water wall made of stacked black-pearl basalt as the pool's backdrop. **Below:** Strips of gray granite and gaps filled with pebbles add to the floor's texture.



when Ella Fontanals-Cisneros asked Raymond Jungles to design a garden for her high-rise rooftop, the Miami-based landscape architect accepted the offer, even though he rarely takes on such projects. "Rooftops are a whole other animal and not for the faint of heart," he says. "But I wanted to work with Ella again, because she is such a supporter of visual art and design. I was also excited about the challenges the project presented."



Towering more than 30 floors above Coconut Grove's main boulevard, the rooftop overlooks Sailboat Bay and Miami's cityscape. Fontanals-Cisneros — a philanthropist, entrepreneur and founder of two nonprofit art institutions in Miami — loved the awe-inspiring vistas, but she also wanted her garden space to feel private and protected. "I told Raymond I wanted greenery all around the border of the terrace," says Cisneros.

Jungles and his design team set out to make the L-shaped, 2,500-square-foot rooftop garden feel both open and intimate, with areas for relaxing or entertaining. Natural materials — especially wood, stone and water — give the space an earthiness that counterbalances its up-in-the-sky location and the building's white walls and beams. Jungles also relied on lots of horizontal lines: in walls, a pergola and other elements. "I wanted to bring the emphasis down to eye level, to make the scale of the space feel more human," explains Jungles. Fontanals-Cisneros affirms that he did just that: "He really captured very well what I wanted. We had a very good understanding throughout the process."

Inhospitable weather conditions also presented distinct challenges: South Florida's relentless sun and heat, and winds that can be fierce on high-rise rooftops. Jungles addressed those limitations with plants that appear lush

despite being drought tolerant and low maintenance. Bromeliads were at the top of Fontanals-Cisneros' wish list because of their tropical textures, especially the broadleaved types. Other key plants include succulents and Florida natives such as coontie (*Zamia pumila*) and golden creeper (*Ernodea littoralis*).

The main element that Jungles had to factor into his design was an existing pool that was 14 feet long by 11 feet wide and rose about 4 feet above the floor. He made it more functional and visually pleasing by adding more than 8 feet to its length. At one end, a wide "lounging ledge" shimmers as the sun casts light on multicolored Bisazza glass tiles. The ledge's design features two turtles, a playful touch that Fontanals-Cisneros requested. Water flows over the other side of the pool along a disappearing "infinity edge." Jungles wanted the pool to have "an ethereal quality and to create a seamless transition with the view." Fontanals-Cisneros enjoys how the falling water makes the pool seem more like a fountain.

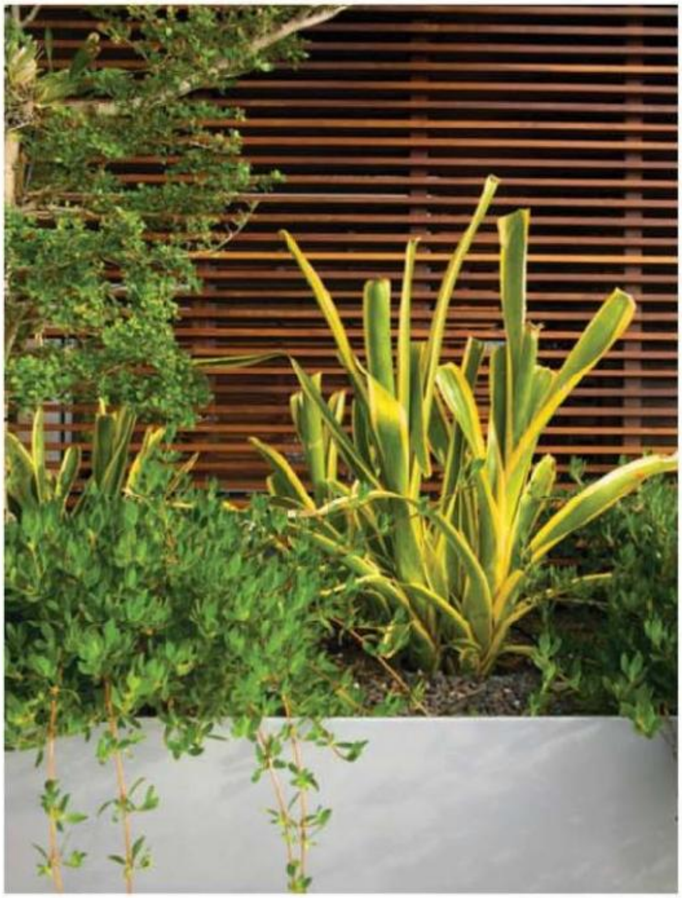
To make the pool feel less obtrusive within the space, Jungles designed stepped ipê platforms around it. Ipê decking also serves as the raised floor in this area of the terrace. "It was the only wood we could use that would stand up to the harsh elements of this environment," says Jungles. "We also wanted to tie the rooftop space to the ubiquitous use of exquisite wood in the interior rooms of the apartment." Fontanals-Cisneros adds: "It makes the inside and outside work one with the other."

A water wall, made of stacked black-pearl basalt, forms a subtle backdrop for the pool. Heightening the wall's textural quality, and adding plenty of drama, thousands of fiber-optic filaments embedded between the stones twinkle at night, mimicking city lights in the distance. A similar water wall is also part of the garden's entry. Says Jungles, "It makes the space magical to have the sound of water come from more than one location, just like the effect of stereo music." Next to the pool, powder-coated aluminum boxlike planters in varying shapes add sculptural dimension, while the plantings soften their strong geometric lines.

On an 18-foot wall next to the main entrance to the garden, Madagascar jasmine (*Stephanotis floribunda*) rambles along a stainless-steel cable grid. Its waxy white flowers exude an intense fragrance similar to true jasmine (*Jasminum officinale*), although they are unrelated. It's one example of how Jungles deftly melds architectural and natural elements, often considered his signature as a landscape architect. In the center of this wall, a vertical garden designed by Jennifer Davit using a 6-foot-square, stainless-steel-mesh screen features three different species of *Tillandsia* (*T. concolor, T. bulbosa* and *T. ionantha*). Also known as air plants, tillandsias absorb water through the tiny hairlike trichomes covering their

Top: Chaises longues near the pool are by Henry Hall Designs. A "botanical installation" by Jennifer Davit includes three species of *Tillandsia* growing on a stainless-steel screen. **Above:** Also known as air plants, tillandsias have stiff, narrow leaves that absorb water. **Right:** A trio of plantings in powder-coated aluminum containers creates a sculptural effect near the garden's entrance. **Opposite:** The pool surround and decking are made of ipê. A planter features *Bulbine frutescens* and a small tree, spiny black olive (*Bucida spinosa*).

Opposite: The dining set by Henry Hall Designs continues the theme of strong horizontal lines, which are used throughout the garden. Lighting on the pergola is by LED starbrite. **Right:** The outdoor kitchen includes a gas grill cart by Viking. **Below:** Golden creeper, bromeliads and spiny black olive are among the garden's low-maintenance plantings.



leaves rather than relying on their roots, as most plants do. Davit's goal was to create a "living vertical plant installation that requires little irrigation, fertilization and maintenance." The suspended plants require only a bit of watering during Florida's dry season. The screen can also be moved easily when severe windstorms are forecast.

To create the visual — and psychological — buffer around the rooftop's edge that Fontanals-Cisneros pictured, Jungles designed low aluminum planters. They afford enjoyment of the spectacular vistas while being surrounded by plantings. At the outside corner of the ell, an entertaining area with sleek white-cushioned, wood-framed furniture overlooks both the bay and the cityscape. One planter behind this seating area features *Kalanchoe thyrsiflora* and *Bulbine frutescens* with its mass of tiny leaves and orange blooms. The latter appears throughout the garden as a unifying feature.

Nearby, an aluminum pergola creates shade above the dining and kitchen areas. A retractable fabric awning adds even more protection from intense solar rays or rain. The small outdoor kitchen, which includes a dumbwaiter, is enclosed by walls made from horizontal slats of ipê. They disguise the utilitarian elements while retaining a see-through sense of airiness. On this side of the rooftop, the floor consists of long strips of alternating grayish-brown-colored limestone and light-gray granite accented by gaps filled with small, smooth pebbles. It's another touch of textural contrast that enlivens the space and makes it seem more like an earthbound garden.

Ella Fontanals-Cisneros likes to entertain in her rooftop garden, where she enjoys hosting small gatherings. She especially likes the way its design offers a sense of discovery. "When you enter the space, there's just a hint of what lies ahead. Then you pass by the pool, and you see the whole vista."

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 82

Left: For the debut of a groundbreaking Atlanta garden designed by Matthew Klyn, refreshments included hors d'oeuvres by Bacchanalia chef Anne Quatrano. **Opposite:** Before dinner, guests explored the garden, an oasis in the heart of the busy Southern city that mixes palm trees, tree ferns and elephant's ears with hydrangeas and Japanese maples.

the new *Southern* HOSPITALITY

Garden designer Matthew Klyn brings a contemporary twist to the Atlanta landscape and creates a perfect setting for a summer afternoon garden party

STORY BY JENNY ANDREWS
PHOTOGRAPHY BY DEBORAH WHITLAW LLEWELLYN
STYLING BY TIM HOBBY

Beyond Atlanta's columned colonial mansions and organic, no, whimsical, system of streets (most of them named Peachtree) lies a cosmopolitan city of fine cuisine, high fashion and glass-and-steel high-rises gleaming in the sun. No sleepy Southern town this, Atlanta is a hub of big business, entertainment and professional sports. Its home gardens, however, have overwhelmingly stuck to traditional notions — banks of azaleas, sweeping lawns and monolithic magnolias. In this milieu, Matthew Klyn is a maverick, and he is on a mission to loop landscape design into the buzz of modern sensibility humming through the city.

In the cozy neighborhood of Ansley Park — an enclave of early 20th-century bungalows, friendly sidewalk greetings and traditional landscaping — Klyn has found a firm foothold. All it took was a triumvirate of client, interior designer and garden designer, eager to create something special. After interior designer Tim Hobby, owner of Space, an Atlanta design firm and showroom, completed the modern-classic inside look, he began campaigning for the homeowner to extend the same aesthetic outdoors. A peek at the book *Palm Springs Modern* was all it took, and Hobby knew just the designer for the job, having worked with Klyn on previous projects, including a groundbreaking (and award-winning) exhibit that Klyn called Moderno at the Southeastern Flower Show in 2006.

When Klyn took stock of the property three years ago, the uninviting "grandma's front yard," as Hobby calls it, was engulfed in massive boxwoods, and a wall interrupted access to the door; the backyard was a tangle of overgrown azaleas, monkey grass and reseeding miscanthus crowded around a small concrete patio and a 1980s aqua-colored swimming pool. As the homeowner points out, not only is a garden like this difficult to maintain, it looks good for just two weeks out of the year — it was definitely time for a cool change.

Completed in 2007, Klyn's garden was a joy to look at from the upstairs windows, a refreshing surround while lounging in the pool, and a fountain outside the home-office window was a peaceful part of the client's day. But the garden had never had a proper ribbon cutting. Time for Klyn to invite a few friends, bring in good food and drink, add a few styling touches by Hobby and revel in a little modern Southern hospitality.

Below: A trickling urn fountain outside the client's home office is the centerpiece of the entry to the back garden, which lies just up the stone steps. **Opposite, clockwise from top:** Garden designer Matthew Klyn (in blue shirt) starts the tour of the garden in the front yard, where he has replaced overgrown boxwoods with perennials, shrubs, groundcovers and a small lawn; a concrete saucer container of succulents shows off Klyn's mastery with textures; a bluestone walkway in the back garden, along the right side of the pool, leads past a silvery pindo palm (*Butia capitata*) and bank of ferns to a guesthouse and garage.

As guests strolled up, Klyn welcomed them with a grand tour starting in the front garden, where the homeowner sometimes brings his pet boa constrictors out for a little sun, much to the surprise of neighbors walking by. Here Klyn punched through the wall and replaced boxwoods with a small lawn, interwoven groundcovers like *Sedum rupestre* 'Angelina' and *Ajuga reptans* 'Chocolate Chip', a varied but casual boundary of shrubs and perennials, a scrim of horsetails and a specimen blue Atlas cedar by the flagstone steps. It's a quiet beginning — not out of place for the neighborhood, but with a hint that something uncommon lies beyond.

A side path to the right of the house, like a portal to a secret garden, led partygoers through a shady tunnel of ferns bookended by two discreet wooden gates designed by Klyn with sliding-panel doors, opening onto the overture for the back garden — a small courtyard with an urn fountain burbling into a base of Mexican pebbles. (Klyn likes to leave the second gate closed until visitors are just ready to enter, creating a "ta-da" moment.) A few steps up, past an oversize dish container of succulents, and guests were treated to a subtropical oasis right in the heart of Atlanta.

Though initially he had in mind a minimal arrangement of boulders, architectural plants and gravel mulch, Klyn decided that would be too sterile. Given the client's partiality to the tropical look (he also has a home in Miami), Klyn switched to an Atlanta-cized contemporary California approach, blending fatsia, gingers, banana trees, palms, tree ferns, elephant's ears and succulents with heucheras, viburnums, hydrangeas, cast-iron plant and Japanese maples. His goal was to create something lush with a focus on textures and shades of green, using flowers only as accents, though there is almost always something in bloom.

The variety of plants is like a tapestry — something Klyn is known for. Born in Ohio to a second-generation nursery owner, Klyn realized he wanted to be a garden designer at the age of 15 when he redid his mother's landscape and became addicted to the feel of earth in his hands: "At the end of the day when you're scrubbing dirt out of your fingernails, you know you've really done something. I never wear gloves." But he contends that there is more out there than the traditional plants and a traditional approach, and the budget for something extraordinary can be the same as for something run-of-the-mill. His method is to suit the location while keeping the look updated,

Opposite, clockwise from top: Though the original pool shape was retained, new edging carries over the bluestone surface of the patio, and it was relined with Pebble Tec, a natural-looking, nubby material made of BB-size pebbles; elephant's ears lend tropical flair; interior designer Tim Hobby, who designed the inside of the client's home, was the one who pushed for a new chic garden to match the home's modern-classic interior look. **Above:** The upper patio overlooking the pool provides a cozy setting for a little girl talk.

something he calls "organic modernism."

The first step is always the hardscaping. Hobby had urged that the back be bilevel, so the yard was divided into a main patio and an overlooking deck, both in Pennsylvania bluestone paving. And bye-bye aqua-blue pool — though the shape was kept, it was re-edged with bluestone and relined with Pebble Tec, which has a natural-looking, nubby surface made of BB-size stones. A pathway winds its way beneath swaying palm fronds to a guesthouse and garage; the frequent routine of going to and fro could be a hassle, but because of Klyn's design, the homeowner considers it a joy. As Klyn contends, the changes to the backyard were like building another room onto the house, adding the equivalent of 1,000 square feet of living space. The party was the ideal chance to prove this theory, as guests paired up for cozy chats on the upper deck, sampled hors d'oeuvres by the pool, and explored the garden's nooks and crannies.

For libations and viands, Klyn turned to Atlanta's five-star restaurant Bacchanalia, co-owned by chef Anne Quatrano, whose forte is bringing seasonal, locally grown ingredients to dishes that are both engaging and sophisticated. Quatrano and chef husband Clifford Harrison, who also own restaurants Floataway Café, Quinones and Abattoir, live on a working farm outside Atlanta (complete with chickens, goats and a pig named Hammie), which regularly supplies ingredients for their restaurants' offerings. And their Star Provisions store was the obvious choice for the chic tableware. On this evening's menu, taking some cues from traditional Southern cuisine, were hors d'oeuvres of deviled quail eggs, souse crowned with tiny okra, baby carrots, and melon skewers, followed by a three-course procession of shrimp soup, pork loin with heirloom tomatoes and cheesecake with blueberries.

With the sun setting low, dessert finished and the lightning bugs starting to spark, the party began to wind down. But for Klyn the connection to the garden is ongoing, and he returns about once a week to tweak and polish it. As he says: "A garden isn't finished immediately; it evolves and changes. As it settles in, it gets more soul, more meaning. It's like a relationship: You build and build, and then you maintain it." For the client, the garden is like paradise in his own backyard. Sometimes he even brings his pet parrot outside to perch in a palm tree — an image evocative of locales much farther south than the South. Hotlanta indeed.

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Below: To set the table in keeping with the modern but down-to-earth setting, Tim Hobby turned to Anne Quatrano's store Star Provisions for stylish dinnerware. Quatrano designed centerpieces of succulents and orchids, and Hobby added napkin rings of grass leaves and pitcher plant. **Opposite, clockwise from top:** Partygoers relax over dinner with a glass of wine; one guest pitches in at the Sculpture Grill by Kalamazoo Outdoor Gourmet; to top off the evening — a dessert of cheesecake and fresh blueberries.

groundbreaker

JULIE BARGMANN

Regenerating down-and-out landscapes

STORY BY VIRGINIA SMALL

Left: This abandoned pump station in Dallas County's Highland Park is now back in circulation. Designed by Julie Bargmann (below) of D.I.R.T. Studio in collaboration with the design group MESA, the new incarnation is a celebration of post-industrial adaptive reuse.

LEFT TO RIGHT: TOM JENKINS, COURTESY LISA JENKINS AND MESA; DEBORAH KU

LANDSCAPE DESIGNER JULIE BARGMANN WANTS TO ensure that degraded postindustrial landscapes are not viewed simply as "problems to be fixed. They're much richer than that," she insists. Dubbed "the Queen of Slag" by *The University of Virginia Magazine*, Bargmann, through landscape design, focuses on regenerating blighted landscapes: abandoned railroads, former manufacturing and mining sites, landfills and other brownfields. The resulting innovative and sustainable places she creates pay homage to what came before while offering a community something distinctively new.

Bargmann was part of the team that created a "regenerative park" in Vintondale, Pennsylvania, where a former coal mine

and coke plant had become poisoned by acid mine drainage. The design for AMD&ART Park includes a series of filtering systems that function like a "giant ecological washing machine" to gradually, and visibly, transform the site. At the Ford Motor Company's Rouge Plant in Dearborn, Michigan, Bargmann was a member of a multidisciplinary team that developed the design of "phytoremediation gardens" to detoxify the site using plants that biodegrade contaminants. Her most recent major project is the landscape design for Urban Outfitters' headquarters on the site of the Navy Yard in Philadelphia. Ecological strategies there include the planting of native hedgerows that both shade the west side of the buildings and filter storm water.

"I think of these sites as having conflicted pasts," says Bargmann. "But they're part of our culture. I'm equally concerned with honoring the social context and the ecological setting. It's a double-barreled shotgun approach. I'm always trying to defend both." As someone "who speaks for these landscapes that have been out of sight and out of mind," Bargmann often plays the role of provocateur. "I've been known to show up to give a lecture in a hard hat," she admits. She's also gone head to head with those involved with the Environmental Protection Agency's Superfund cleanup efforts. "In the past, these landscapes have fallen under the purview of engineers. It's been a missed opportunity for a more holistic approach led by designers." But that's starting to change. She proudly notes that for a recent remediation project, her firm was contacted first: "We were asked to help select the engineers. Now that's groundbreaking."

Bargmann's innovative approach to design has garnered her plenty of kudos in recent years, including the 2001 National Design Award from the Smithsonian's Cooper-Hewitt, National Design Museum, recognition from *Time* and *Newsweek* magazines and CNN. But she gets skittish about being singled out, especially since most of her projects involve collaboration. She teams up with architects, historians, artists, engineers, scientists and other landscape architects, often in tandem with city and state planners and other agencies. She sees herself as part of a growing cadre of landscape professionals devoted to "the cause" of regenerative design. "There were a few people doing this before I got into it, and now there are lots of designers doing this type of work. Landscape architect Richard Haag's Gas Works Park in Seattle was the most notable project that transformed a postindustrial site in the U.S. while preserving many of its industrial elements. He broke that ground," she says. The park opened in 1975.

At Harvard's Graduate School of Design, she was introduced to the idea of being a "design activist," a trend that was developing in the 1980s. She studied with innovative landscape architects including Martha Schwartz, Peter Walker, Laurie Olin and Michael Van Valkenburgh, whom she credits as her primary mentor.

Contemporary artists have also influenced how Bargmann envisions landscapes. While pursuing an undergraduate degree in sculpture at Carnegie Mellon University, she became fascinated with the work of Eva Hesse, who made sculpture from found objects and industrial materials like fiberglass, latex and rope. At Harvard, work by the environmental artist Robert Smithson became a major source of inspiration.

When she was awarded a fellowship by the American Academy in Rome, her research focused on connections between contemporary "earthworks" artists and the Etruscans. "They were the earthworks artists of 800 B.C.," she explains.

Bargmann synthesizes all of these perspectives in her role as an educator. Bargmann joined the faculty of the School of Architecture at the University of Virginia in 1996 after teaching at the University of Minnesota for three years. Her interdisciplinary graduate students engage in real-life research projects of site forensics. "For many of them, these degraded landscapes do not seem marginalized. They're very passionate about exploring the potential of these places."

As founding principal of D.I.R.T. studio, a small design firm in Charlottesville, Bargmann and her colleagues have worked on regenerative landscape projects throughout the U.S. The D.I.R.T. acronym refers both to Bargmann's ongoing academic research project, "Design

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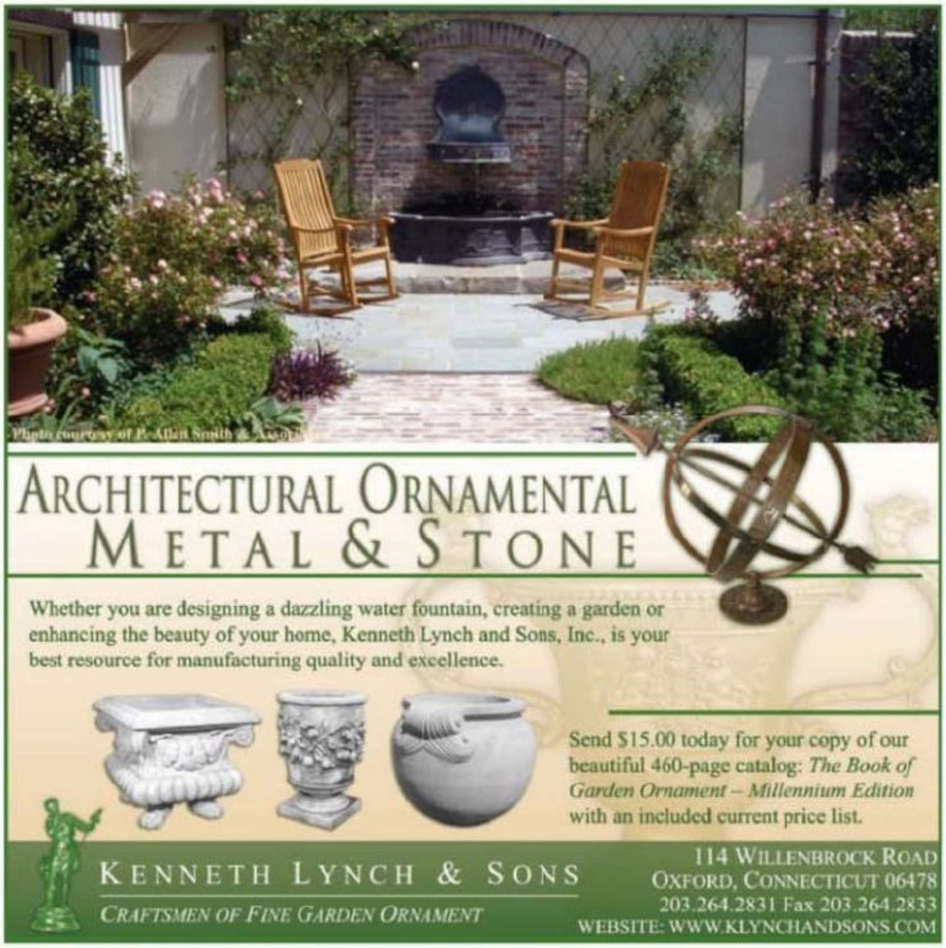

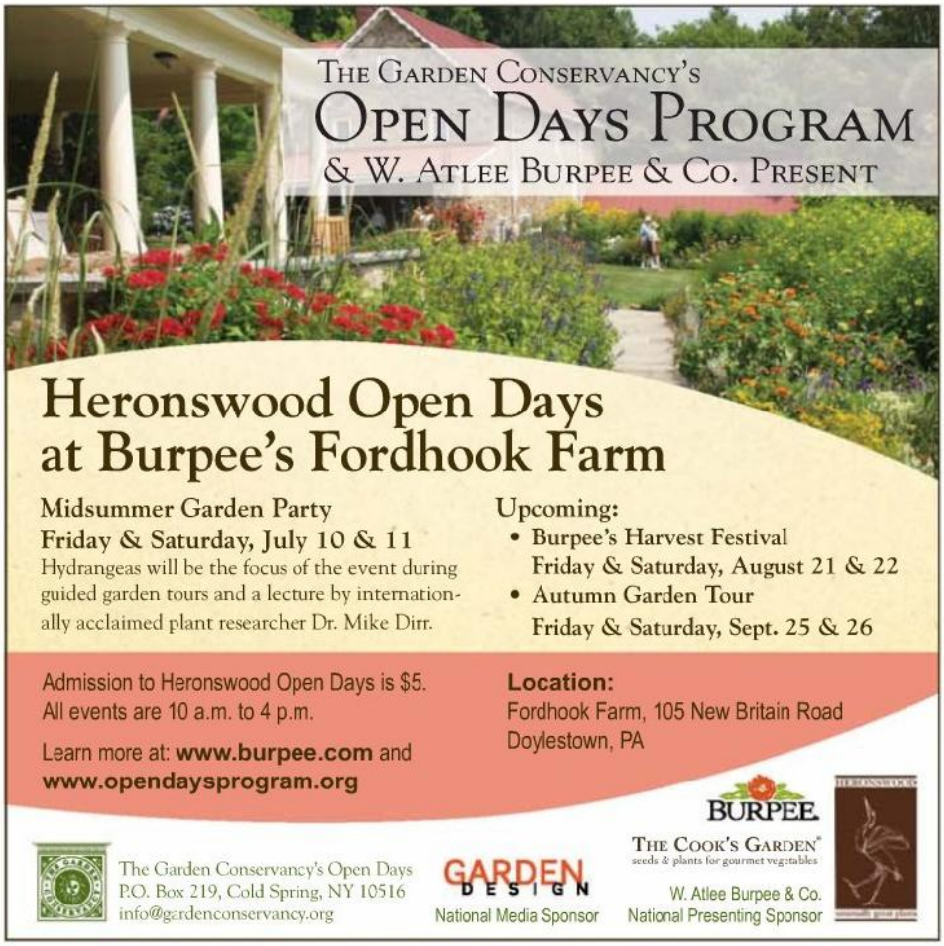

Investigations Reclaiming Terrain," and the studio's playful motto, "Dump It Right There." With the weightiness of the projects Bargmann undertakes, it seems that a little levity helps to keep things in perspective.

One of Bargmann's design priorities is to use existing materials "with an artistic vengeance." She believes it's just common sense to recycle whatever remains on a site. "It's dumb-as-dirt technology and saves a lot of money." At the Urban Outfitters headquarters, rails that were buried under a 2-inch coat of asphalt were resurrected to become part of the design. Concrete remnants were busted up into chunks and reset as a paving system (nicknamed Barney Rubble) within drifts of native perennials and grasses. Smaller chunks of concrete, brick and asphalt (Betty Rubble) were used as mulch. A huge decompression chamber was salvaged by the Urban Outfitters co-founder to serve as an intriguing focal point.

At the Turtle Creek Water Works in Dallas, Bargmann and her collaborators "recycled" and transformed the entire site of an abandoned historic pump station. It now serves as an imaginative residential garden used both as a children's play area and a space for performances and art installations. A model of sustainability, the design includes only plants that are native to Texas, including a sod roof of buffalo grass. A permeable driveway, made from concrete recycled from the site, eliminates water runoff. The project was an experiment in reusing demolition debris as garden elements. In that vein, the plumbing of the old water filter was rejigged into a recirculating industrial-strength fountain. In homage to the site's history, water flows through the fountain, spillways and tanks, before cascading into a creek.

Despite her high visibility, Bargmann candidly points out that she has few built projects to her credit. "I've been doing a lot of design studies that don't always come to fruition, but these approaches are gaining momentum," she notes. "It takes a lot of education, a lot of time and patience, for people to accept new ideas. Every time a project does take shape, it paves the way for others to be built."

Working with governmental agencies, Bargmann's current focus is to get public officials fired up about regenerating landscapes. "I'd like to get people to see that cities can be both healthy and productive, that these terms are not mutually exclusive." Cheerleading for her cause is clearly a role Bargmann relishes.

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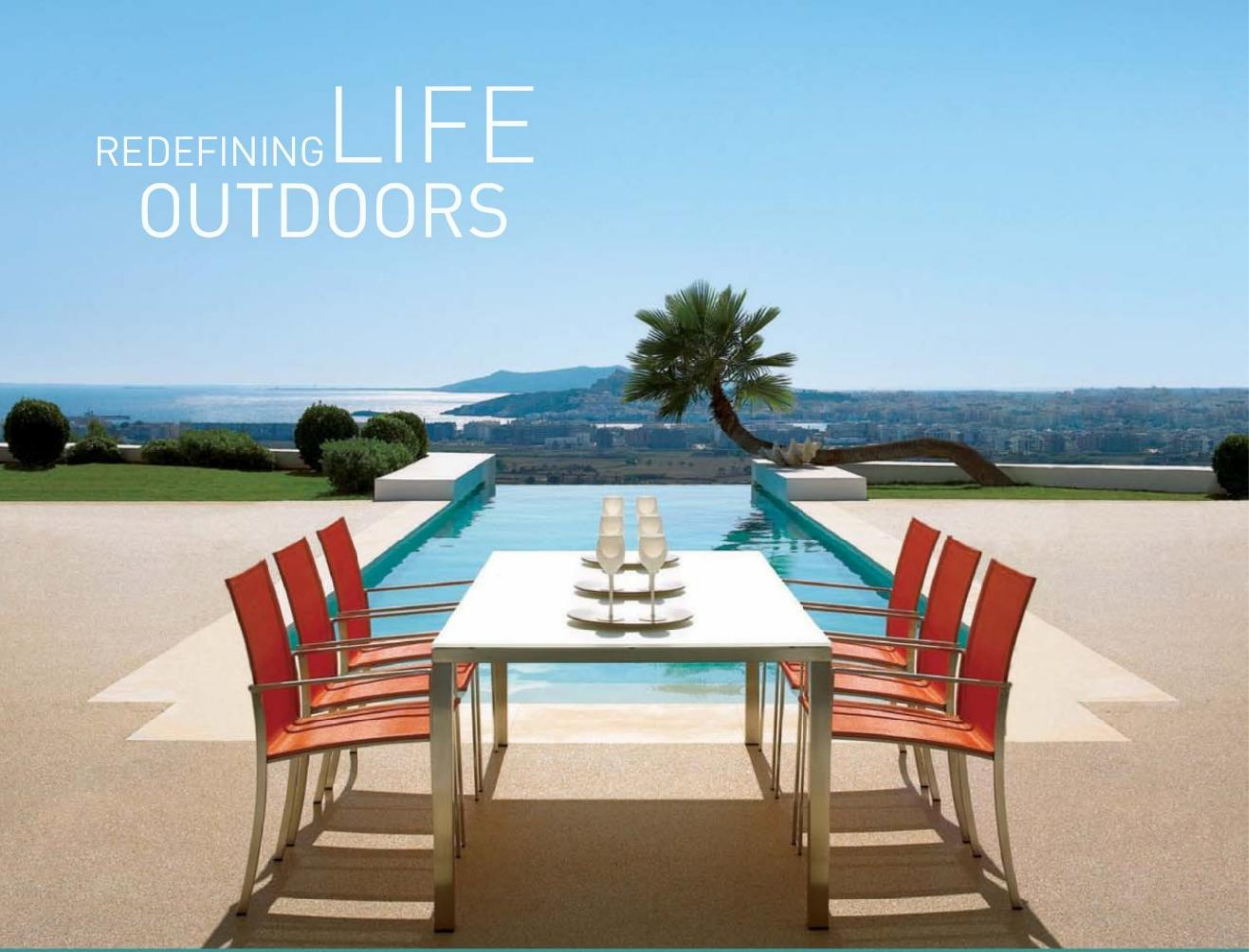

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ART AND LANDSCAPE CONVERGE

Maya Lin's ambitious Confluence Project nears completion

STORY BY VALERIE EASTON

Above: A sheltering bridge leads pedestrians and bicyclists over a freeway in Vancouver, Washington. It's one of seven sites of the Confluence Project, shaped by Maya Lin. The Land Bridge connects reconstructed Fort Vancouver with the Columbia River shore.

LARA SWIMMER

INITIATED IN 2000 IN RESPONSE TO THE LEWIS AND Clark bicentennial in 2003, Maya Lin's far-reaching Confluence Project traces the explorers' route along the Columbia River in Washington and Oregon. In an artistic sense, the project's signature blending of environment, landscape and art is as ambitious as Lewis and Clark's journey — and as bold as the wide-open West that they encountered. In all its sprawling scope and subtlety, the Confluence Project sets a new bar for the convergence of art and landscape.

What persuaded artist/architect Lin, who has a Soho studio in New York, to travel west back and forth for a decade-long project spanning 450 miles? The diversity of the landscape along the Columbia River, the tracing of the Lewis and Clark saga, and the native tribes' love for their land proved irresistible. What broader scope is there for an environmentalist like Lin than working with terrain ranging from foggy conifer forests to arid desert, let alone a chance to bring art and history alive while healing degraded landscapes?

The plan Lin developed calls for seven quite different sites, each emphasizing the place's unique history and natural qualities, all located where rivers meet and flow on together, hence the name Confluence Project. Ecological restoration is key at every site, combined with Lin's artistic and historical interpretations at spots where Lewis and Clark camped and met with the Native Americans along their westward route. "Maya's instincts are spot on," says the project's executive director Jane Jacobsen. "She helps you look at places differently." The $27 million dollar project, funded by federal, state and private monies, is due for completion in 2010.

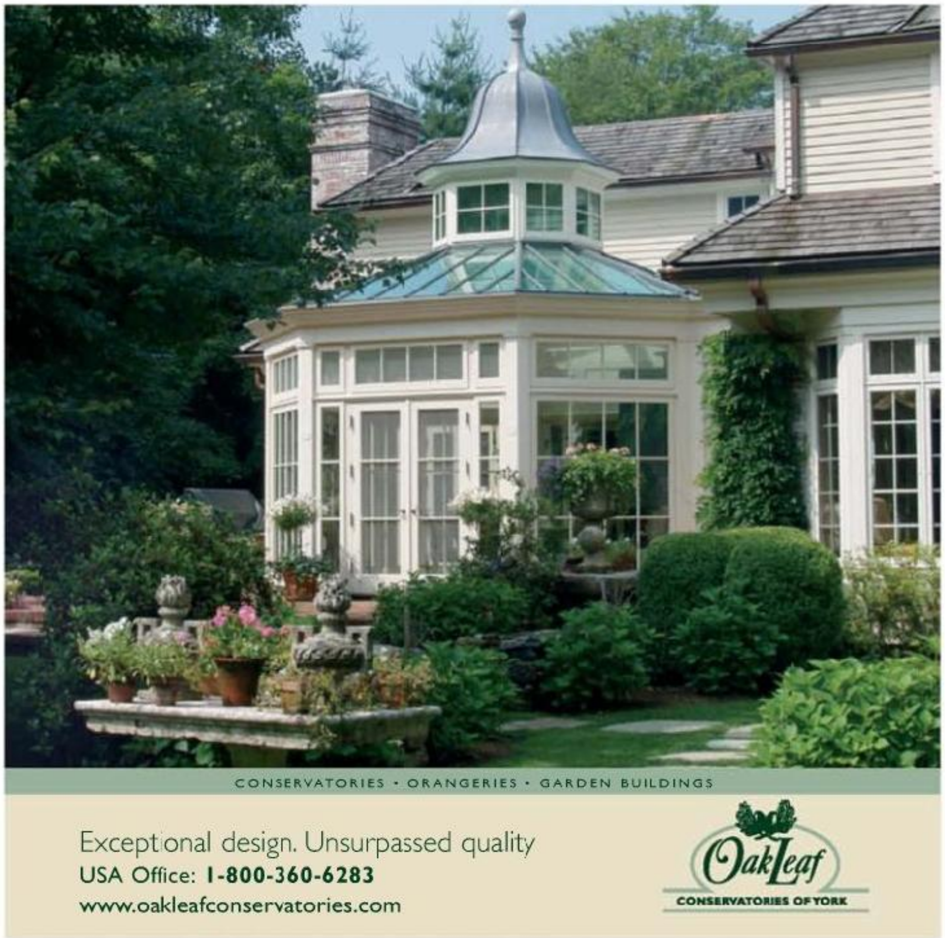
In the works that are already completed, it's evident how Lin, working together with architect Johnpaul Jones of Jones & Jones in Seattle, has massaged the landscape, pulling it up and over a highway, and shaping its contours while replanting indigenous flora. From an oceanfront, fish-cleaning table to a drylands amphitheater nestled into a natural depression, the sites are as stunningly diverse as the environments that inspired them.

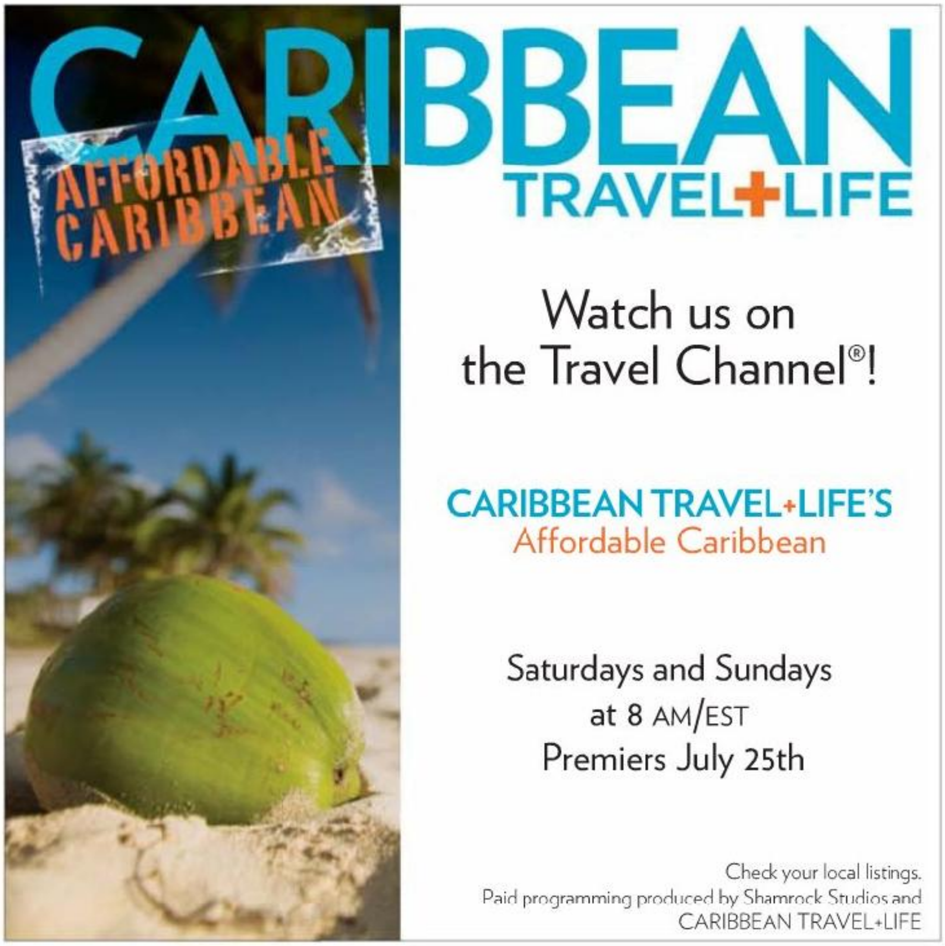
The project might look back to the history of the land and its native peoples, but it's thoroughly modern in the way it includes a multiplicity of ideas, tribes, artists, architects, volunteers, civic leaders and visionaries. It could be considered multimedia in its use of indigenous materials, native plants and words from poetry, legend, diaries or song as part of every landscape. In an intriguing deconstruction, Lin took passages from Lewis and Clark's writings from their original journal context and inscribed them along the route. Sometimes engraved underfoot, other times carved into visual destinations in the landscape, these words, written 200 years ago, become part of the fabric of place.

The first site of the Confluence Project was dedicated in the fall of 2005 at Baker Bay in Ilwaco, Washington, where Lewis and Clark caught their first glimpse of the Pacific Ocean. This most westerly site is at Cape Disappointment State Park, where the mouth of the Columbia River empties fresh water into the brine of the ocean.

Lin's work lies lightly on this rugged landscape. It calls to mind the words of Western novelist and chronicler Wallace Stegner: "Something will have gone out of us as a people if we ever let the remaining wilderness be destroyed. We simply need that wild country available to us." Few remnants remain of the mighty forests and free-flowing waters that awed Lewis and Clark, but now visitors to Cape Disappointment can submerge themselves in restored dune grasses and coastal forests as they walk along a winding, crushed-oyster-shell trail. Installed by Lin, a massive fish-cleaning table crafted from a basalt slab and imprinted with a Chinook creation legend emphasizing the interdependence of the Chinook people and the Columbia River's salmon overlooks Baker Bay. From here, Lin plotted her string of projects from the ocean inward. She sees this route from west to east, the opposite of the direction taken by Lewis and Clark, as holding a mirror up to reflect back upon their journey.

A wetland reserve for migratory waterfowl





Above left: Aerial view of the Vancouver Land Bridge shows how the pedestrian path echoes the shape of a gentle hill. **Above right:** A viewing platform at Cape Disappointment State Park in Ilwaco, Washington, overlooks Baker Bay, near the mouth of the Columbia River, where Lewis and Clark's journey ended. Words from Lewis and Clark's journal are etched into the platform's edge.

at Ridgefield is the second location on the journey upriver. Lin will be designing a green-built environmental center at the watery site, in collaboration with Washington State University and the city Port of Ridgefield, for academic research.

One of the most recently completed projects is the Vancouver Land Bridge, about 15 miles upriver from Ridgefield. Designed by Johnpaul Jones, the bridge gently arches over State Route 14 to reconnect historic Fort Vancouver to the Columbia River waterfront. Jones designed a 40-foot-wide, earth-covered pedestrian bridge to cross over the highway that had previously interrupted the natural landscape continuum of upland prairie flowing to river's edge. The simple, gradual arc of the bridge echoes the shape of a gentle hill, and the effect is more organic than engineered. Jones sees his design as returning the land to how it used to be by pulling the prairie up and over and back to the river.

Lin's Sandy River Delta installation, also recently completed, is farther inland, over the Columbia into Oregon. Here Lin designed an elliptical bird blind to draw visitors out into a restored forest ecosystem. Lin weaves together the past and present, for as visitors peep out through the vertical wooden slats onto a landscape that has been returned to its former safe haven for wildlife, they can read the name and current status of each of the 134 species Lewis and Clark recorded on their journey more than two centuries ago.

For more than 10,000 years, where one of North America's largest waterfalls once existed, an abundance of salmon drew Native Americans to gather at what is now Celilo Park near The Dalles, Oregon (known as the end of the Oregon Trail, where pioneers loaded their wagons onto barges and floated down the Columbia River). Lin has designed a cantilevered ramp out over the water — with a text engraved on it to honor the mighty falls that used to be there — a project slated for completion next year.

The next-to-last site, due to be completed this autumn, is deep into a starkly drier climate than the coastal damp that rotted the bridles right off Lewis and Clark's horses. Rain is scarce at Sacajawea State Park, the land arid. Lin designed seven "story circles" at the confluence of the Snake and Columbia Rivers, some raised above ground and others embedded, with engraved text exploring the connection between the people and the place. Plans from Jones & Jones call for restoring the native riparian habitat with indigenous shrubs such as sagebrush, native grasses and trees.

Farther eastward still, nearly to the Idaho border, is the most pristine of the sites where the basalt bluffs and dry grasslands probably look much as they did when Lewis and Clark first laid eyes on the place. Chief Timothy Park, on an island near where the Clearwater and Snake rivers meet, is part of the Nez Perce original homeland. Lin is working closely with Brian McCormack, a landscape architect from the tribe, as well as GreenWorks PC and the U.S. Army Corps of Engineers (which owns the land) to design a stone-rimmed amphitheater for quiet contemplation within a natural depression of the land.

At every site along the 450 miles, Lin and her talented team have created landscapes and art arising from the history and nature of each location. The low-impact restoration powerfully evokes an individual sense of place. Art and landscape merge and will become richer with time as the plants grow up and people cross the land bridge, read the words of legends as well as interpretive signs, and soak up the wildness and the history.

But maybe the project's greatest success is not to be found at any specific site but in Maya Lin's refusal to be limited to dots on a map or strict historical interpretations. Wallace Stegner wrote: "The Westerner is less a person than a continuing adaptation. The West is less a place than a process." Lin has captured the mutability of the Western landscape in her expression of a living, flowing, ever-changing environment, not unlike the mighty Columbia River itself.

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 82

LEFT TO RIGHT: BRUCE FORSTER/VIEWFINDERS; COLLEEN CHARTIER/ART ON FILE

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• p. 14, Raffy Armchair designed by Eric Raffy, $510*
• p. 14, Translation Ottoman/ Table/Pouf (small table) designed by Alain Gilles, $233*

** Freight costs from France to be added to price.*

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features
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mmj lighting 96 ltd.
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• p. 66
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• p. 67, Mito table and Cetra folding chairs (from the Exclusive collection)
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Henry Hall Designs
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groundbreaker / page 74
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landscape / page 78
ARTIST/ARCHITECT
Maya Lin
mayalin.com

ORGANIZATION
Confluence Project
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CORRECTIONS
The captions describing the photos in the story *Wanders' Wonder* (pp. 15-16, May 2009) about the Mondrian in South Beach credited Marcel Wanders with designing the furniture. Correction: The furniture was designed by John Hutton for Sutherland.

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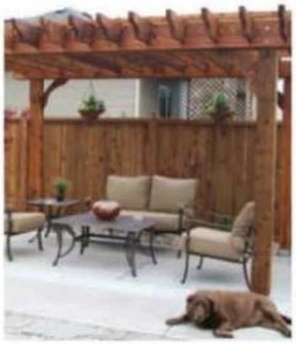

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on design

STEVE REISMAN

Green outdoor furniture starts with sustainable materials

Top: The Spartan daybed, from Steve Reisman's Neoteric Home, looks like it has made a soft, poolside landing. About 9 feet long, it's made of environmentally friendly all-weather fiber in ash brown. **Above:** Reisman.

STEVE REISMAN WOULD OFTEN FORgo cartoons for a chance to take something apart and rebuild it. As an adult, Reisman, along with his wife, Martina, has translated that desire into creating a thriving sustainable outdoor-furniture business called Neoteric Home. Based in Miami, the company has been a leader in using innovative, eco-friendly materials for handmade furnishings that bring a shade of green to patios, gardens and poolsides around the globe. — MEGAN AQUILINA

Q: You have had a life-long interest in well-designed furniture, collecting pieces from the 19th and 20th century for years. What was it that made you take your designs green?

A: We have two girls and travel a lot. We saw what the world was like and how toxic much of it was, and so we made a business decision to go green. When we started, there was very little talk of sustainability; our products were only 30 percent, 50 percent or 70 percent green because a support structure for doing more wasn't there. But the market has caught up. Now a lot of our products — such as the Ecclipse Collection, which is made from recycled aluminum, glass, steel and iron, soy-based foam, reclaimed teak, and GREENGUARD Certified upholstery — are 100 percent recycled and recyclable and green.

Q: What is it that sets your designs apart?

A: The materials, for one thing. Viro, for instance, is a 100 percent recyclable polyethylene-based fiber that doesn't give off gas, which makes it more durable — there is no compromising of its strength or color with time, because it doesn't break down. Also, we are design forward. We have a lot of traditional pieces — that's our bread and butter — but we also take risks on our designs.

Q: What risks have paid off?

A: The organic shapes of the womblike pieces — such as the Calvin and Hobbes chairs and daybeds, and the Spartan daybed — provide comfort and security, and people seem to naturally gravitate toward them.

Q: And those names, where do they come from?

A: From where we have traveled. Some are comedic, some serious. Some designs we think look like people — that's where the Calvin and Hobbes name came from.

Q: So, what's next?

A: The Neoteric Teak line. We have stockpiles of at least 100-year-old reclaimed teak, and we have some really cool modernist designs that incorporate it with recycled cast iron and rubber wheels. Very modern. Very contemporary.

COURTESY STEVE REISMAN (2)

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